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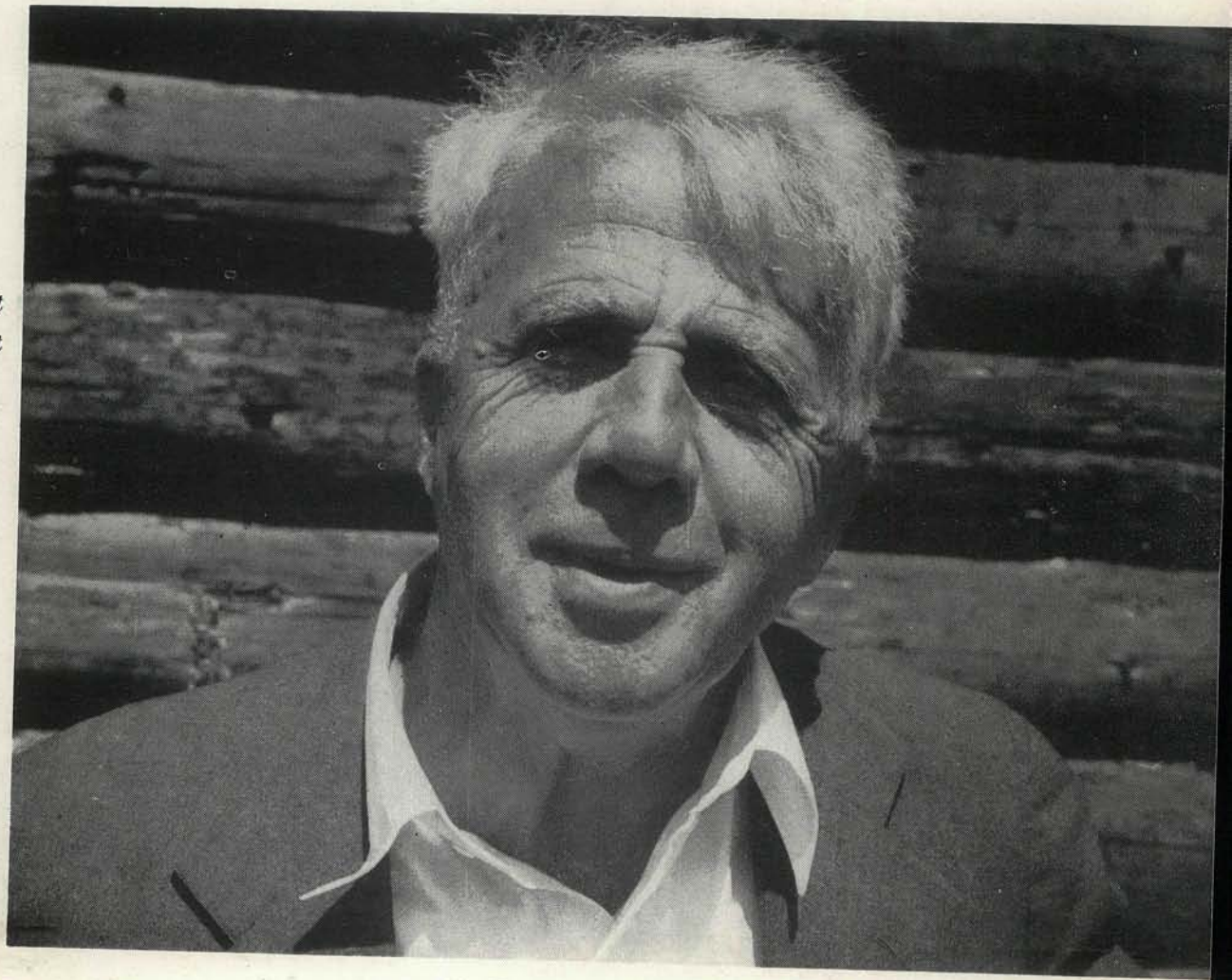

Robert Frost

ROBERT FROST:
THE WAY TO THE POEM
By John Ciardi

SPRING BOOK ISSUE — WORKSHOP FOR WRITERS

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EDITOR-AT-LARGE

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The Saturday Review

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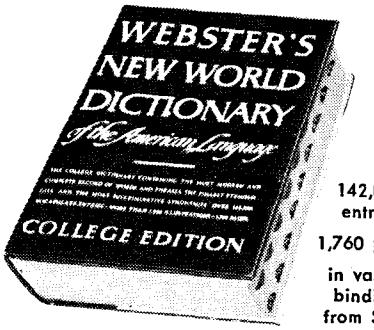

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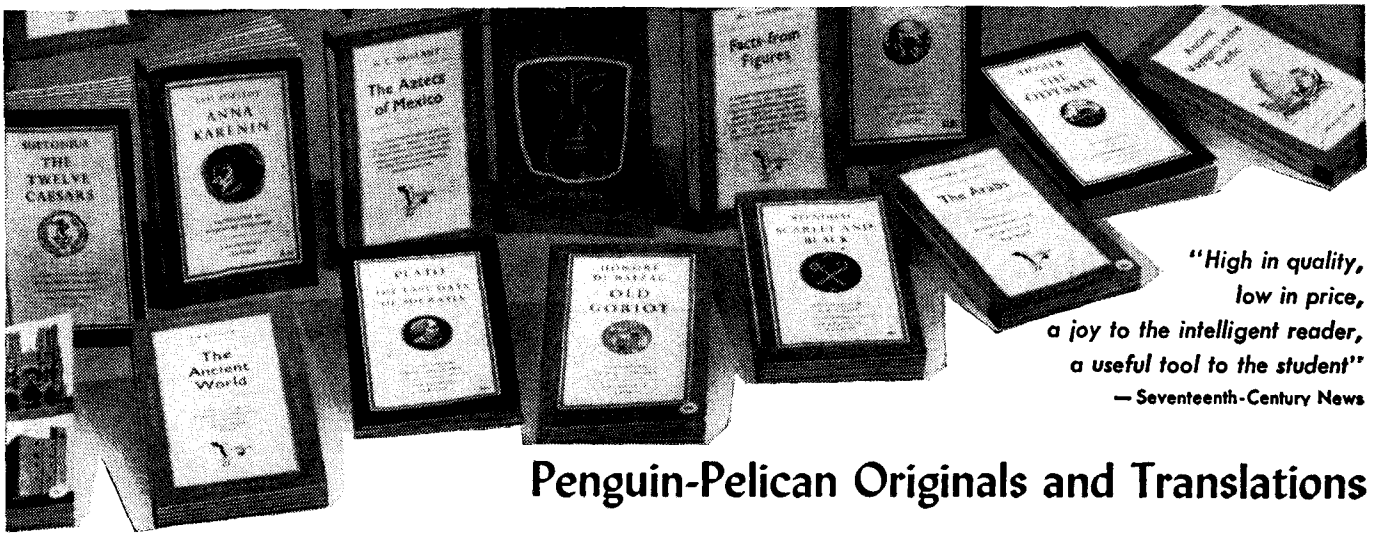

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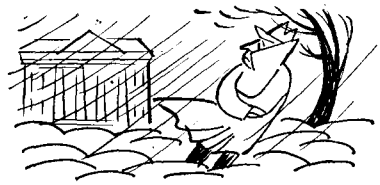
TRADE Winds

WHEN THE EDITOR OF *The Saturday Review* suggested a report on the book program being conducted at Franklin and Marshall College, I volunteered to go to Lancaster, Pennsylvania, to pick up some "local color." I did not anticipate that the "colors" I would find in this capital of the Pennsylvania Dutch country would be exclusively white and gray. But the time I picked



for my visit was March 20, the day of one of the worst storms in Lancastrian history, and the local colors were the white of snow and the gray of slush.

That the weather kept me from seeing the college was a disappointment to my hosts, who are as proud of their campus as of their book program. F&M is a small, excellent liberal arts college for men. It is noted for its wrestling teams and even more for the large number of its graduates who go on to receive doctorates at other schools. It was founded in 1787 by Benjamin Franklin, merging in 1856 with Marshall College, named for John Marshall; and so it is scarcely surprising that its book program is one that is, for these electronic days, almost revolutionary.

THE AIM OF THE book program is a simple one: to encourage reading among the students and alumni of the college and also among the citizens of the surrounding country. As one "educationist" (not, incidentally, at F&M, where they are all educators) remarked, the program is "non-course-related," which in plain, or F&M, English means that the books are selected for their general interest and not because of their connection with any class reading list.

There are three aspects to the program: the first involves the selection of a "Book-of-the-Semester." So far three higher-priced paper books have been chosen: "The American Character," by D. W. Brogan; "The Organization Man," by William H. Whyte, Jr.; and James B. Conant's "Modern Science and Modern Man." The books are chosen by a committee representing various departments and the college library and headed by Sidney Wise, Chairman of the Department of Government. The program has the enthusiastic backing of Dean James Darlington and Frederick Bolman, President of the College, a former editor at Simon & Schuster, whose present eminence should give hope to younger editors in publishing houses.

"The Book-of-the-Semester" is publicized widely among the groups connected with F&M. A brochure is posted on campus bulletin boards and mailed to 12,000 alumni. The author is invited to the campus to discuss his work, and in the case of Mr. Whyte exposed to executives from leading manufacturing plants in the Lancaster area who gave his thesis a sharp going-over before an overflow audience. During the semester faculty members are invited for postprandial discussions of the work at, believe it or not, campus fraternity houses. As a result, over 60 per cent of the student body numbering about 1,000 have bought and read the chosen work with no thought of course credit.

THE SECOND ASPECT of the F&M program is a weekly television show, which is the Thursday morning session of the daily "College of the Air," conducted jointly by eight area colleges over WGAL-TV in Lancaster. The F&M portion is entitled "New Books of Significance," and is moderated by Richard J. Stonesifer, a member of the English Department and Assistant to the Dean. Dr. Stonesifer, who also initiated the "Book-of-the-Semester" plan, is a friendly young man with

pleasant Pennsylvania accent, whose dedication to the cause of reading was made evident the day I was there when, though his house was without heat and his car pinned under a fallen elm, he slogged his way through fifteen inches of snow to the television station. There he presided over a discussion of segregation and integration based upon three recent books and participated in by John Vanderzell of the F&M Department of Government and Robert McKay of the New York University School of Law.

The program, which I watched in

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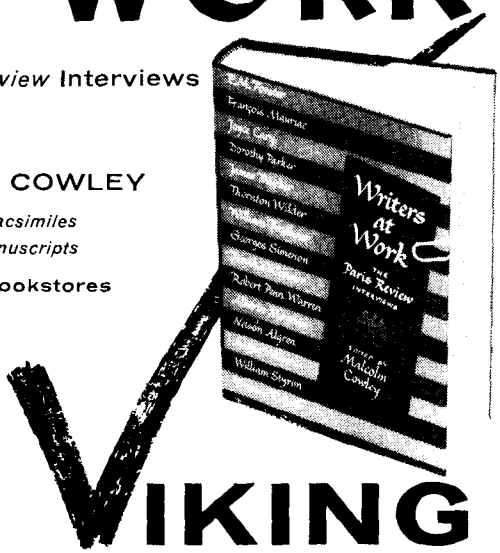

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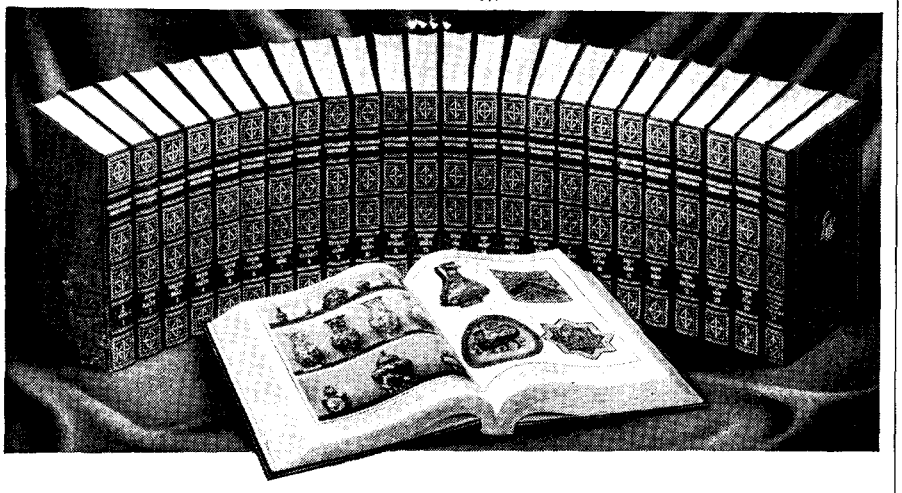

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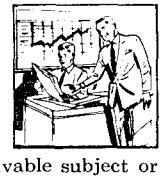

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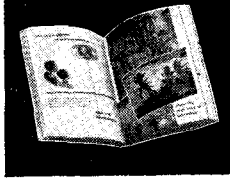

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the comfort of a room at the Hotel Brunswick, is completely professional, both in its camera work and the quality of the discussion. It is a program which, under Stonesifer's direction, is not afraid of ideas and which faces up to facts. Viewing it is a stimulating treat to one accustomed to network television, which does not now have a single regular book program. Other schools contemplating a similar venture might be interested in the approximate cost of the series to F&M—$27 for postage—as well as in the fact that the viewing audience is estimated at between 40,000 and 70,000 persons. Typical of the response to the show was a letter from a dentist in Carlisle, who wrote that he now opens his office an hour later on Thursdays in order to be at home at 9 a.m., when the program is seen. And Lamar Clark, the knowledgeable bookman who runs the book department of the L. B. Herr store in Lancaster, says that calls for books mentioned on the program are many and frequent.

THE FINAL AIM of the F&M program is to interest students in books even before they get to college. This is done through an Alumni Association Book Prize, given annually to about 200 Pennsylvania secondary school students. The choice this year is "The Right of the People," by William O. Douglas, a selection of particular interest to F&M because the book is based upon lectures given at the college by Justice Douglas.

It is partly due to the efforts of F&M that Lancaster has become what is for its size, one of the most cul-

FRASER YOUNG'S LITERARY CRYPT NO. 772

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 772 will be found in the next issue.

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Answer to Literary Crypt No. 771

Give me the young man who has brains enough to make a fool of himself.

—R. L. Stevenson.

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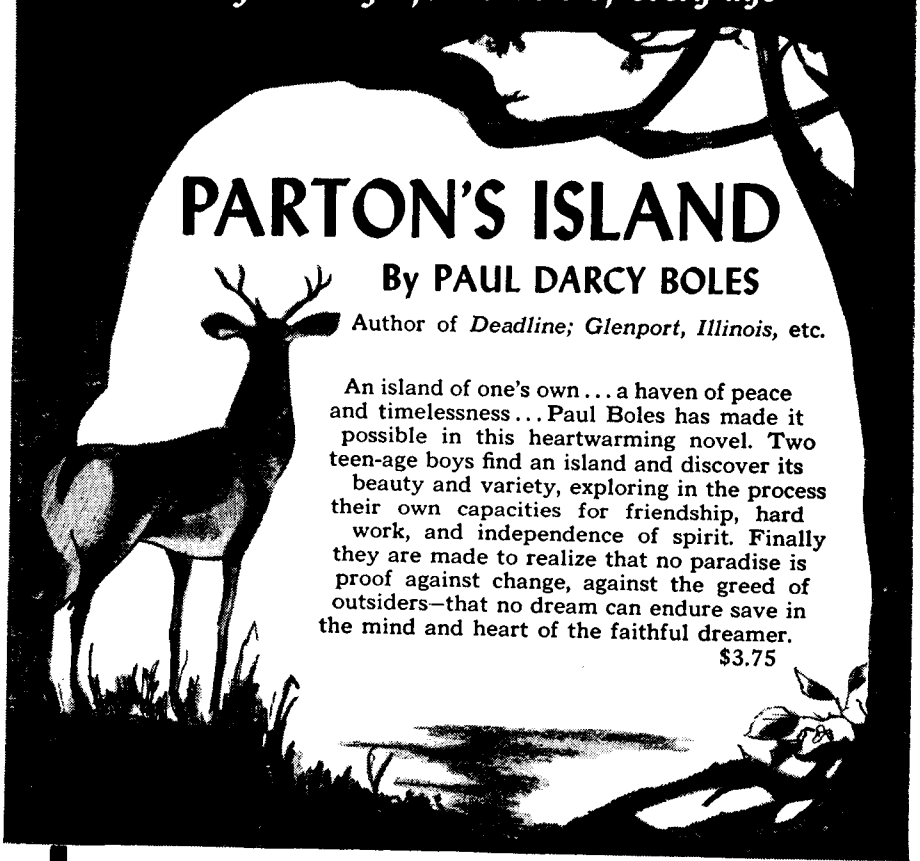

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turally aware communities in the country. Part of this awareness is reflected in another unusual book program conducted by the Hotel Brunswick. This Lancaster hotel has made itself the center of the Pennsylvania Dutch country tourist trade and from it start weekend tours of the surrounding country. I'm afraid that I found its ubiquitous efforts to perpetuate the Pennsylvania Dutch way of speaking rather consciously quaint; nonetheless, it deserves high credit for its interest in books.

In every room there is a card which reads "A Good Book—A Quiet Hour—And Then—Pleasant Dreams." It then goes on to say that down in the lobby is a lending library containing the latest and best fiction and nonfiction, the volumes of which are available free of charge to all guests. Furthermore, the room had what is almost unique in my hotel experience, a good reading light over the bed.

THE EXPERTS differ as to whether Benjamin Franklin ever got to the college that bears his name. But I am sure that if he were to come back today, he would be found, like other celebrities who visit Lancaster, standing in the Brunswick lobby, with his back to the somewhat daunting collection of antiques that dominates its center, and browsing among the books of the lending library while waiting for Dr. Stonesifer to appear and whisk him off to the television studios to give his opinion of some current and stimulating book.

TRANSATLANTIC CABLE: England publishes each year twice as many books as appear in this country. Here, from a recent issue of the British *Bookseller*, are some of the titles that will help put England ahead again this year: "Ecclesiastical Embroidery," "Principles of Tea Cultivation," "Pigs I Have Known," "A History of the National Union of Boot and Shoe Operatives, 1874-1957," "Some Outstanding Clocks Over 700 Years," and "Home Wine Making Without Failure."

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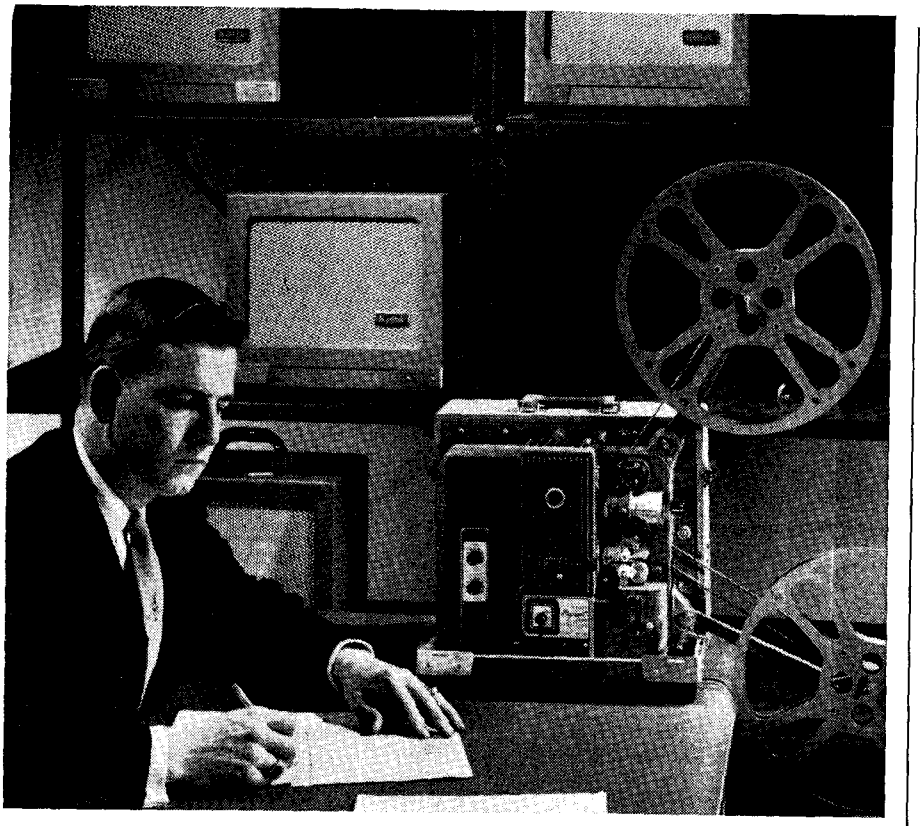
Mr. Suzuki had been in school with Terry, and then had gone to Mongolia to study the people. I suppose he had also lived in the yurt with the yak and shared the yoghurt with him! He gave Mako a small poodle looking like an animated mop.



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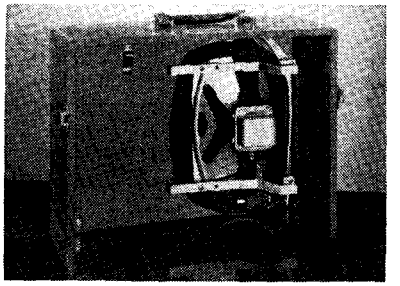

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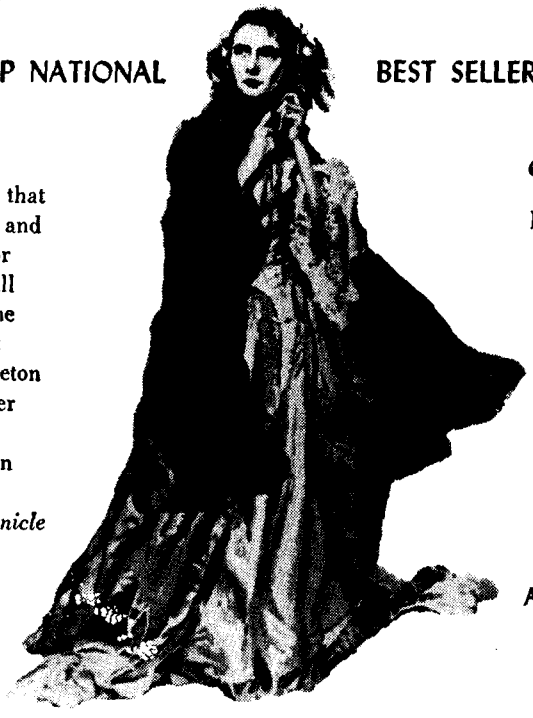

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The Saturday Review
APRIL 12, 1958

SR's ACCENT ON POETRY • 1958

ROBERT FROST: THE WAY TO THE POEM

STOPPING BY WOODS ON A SNOWY EVENING

By Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the wood and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

—From "Complete Poems of Robert Frost." ©1916, 1921, 1949 by Henry Holt and Company, Inc., ©1944 by Robert Frost. By permission of the publisher.

By JOHN CIARDI

THE School System has much to say these days of the virtue of reading widely, and not enough about the virtues of reading less but in depth. There are any number of reading lists for poetry, but there is not enough talk about individual poems. Poetry, finally, is one poem at a time. To read any one poem carefully is the ideal preparation for reading another. Only a poem can illustrate how poetry works.

Above, therefore, is a poem—one of the master lyrics of the English language, and almost certainly the best-known poem by an American poet. What happens in it?—which is to say, not *what* does it mean, but *how* does it mean? How does it go about being a human reenactment of a human experience? The author—perhaps the thousandth reader would need to be told—is Robert Frost.

Even the TV audience can see that this poem begins as a seemingly-simple narration of a seemingly-simple incident but ends by suggesting meanings far beyond anything specifically referred to in the narrative. And even readers with only the most casual interest in poetry might be made to note the additional fact that, though the poem suggests those larger meanings, it is very careful never to abandon its pretense to being simple narration. There is duplicity at work. The poet pretends to be talking about one thing, and all the while he is talking about many others.

MANY readers are forever unable to accept the poet's essential duplicity. It is almost safe to say that a poem is never about what it seems to be about. As much could be said of the proverb. The bird in the hand, the rolling stone, the stitch in time never (except by an artful double-deception) intend any sort of statement about birds, stones, or sewing. The incident of this poem, one must conclude, is at root a metaphor.

Duplicity aside, this poem's movement from the specific to the general illustrates one of the basic formulas

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of all poetry. Such a grand poem as Arnold's "Dover Beach" and such lesser, though unfortunately better known, poems as Longfellow's "The Village Blacksmith" and Holmes's "The Chambered Nautilus" are built on the same progression. In these three poems, however, the generalization is markedly set apart from the specific narration, and even seems additional to the telling rather than intrinsic to it. It is this sense of division one has in mind in speaking of "a tacked-on moral."

There is nothing wrong-in-itself with a tacked-on moral. Frost, in fact, makes excellent use of the device at times. In this poem, however, Frost is careful to let the whatever-the-moral-is grow out of the poem itself. When the action ends the poem ends. There is no epilogue and no explanation. Everything pretends to be about the narrated incident. And that pretense sets the basic tone of the poem's performance of itself.

THE dramatic force of that performance is best observable, I believe, as a progression in three scenes.

In scene one, which coincides with stanza one, a man—a New England man—is driving his sleigh somewhere at night. It is snowing, and as the man passes a dark patch of woods he stops to watch the snow descend into the darkness. We know, moreover, that the man is familiar with these parts (he knows who owns the woods and where the owner lives), and we know that no one has seen him stop. As scene one forms itself in the theatre of the mind's-eye, therefore, it serves to establish some as yet unspecified relation between the man and the woods.

It is necessary, however, to stop here for a long parenthesis: Even so simple an opening statement raises any number of questions. It is impossible to address all the questions that rise from the poem stanza by stanza, but two that arise from stanza one illustrate the sort of thing one might well ask of the poem detail by detail.

Why, for example, does the man not say what errand he is on? What is the force of leaving the errand generalized? He might just as well have told us that he was going to the general store, or returning from it with a jug of molasses he had promised to bring Aunt Harriet and two suits of long underwear he had promised to bring the hired man. Frost, moreover, can handle homely detail to great effect. He preferred to leave his motive generalized. Why?

And why, on the other hand, does he say so much about knowing the absent owner of the woods and where he lives? Is it simply that one set of details happened-in whereas another did not? To speak of things "happening-in" is to assault the integrity of a poem. Poetry cannot be discussed meaningfully unless one can assume that everything in the poem—every last comma and variant spelling—is in it by the poet's specific act of choice. Only bad poets allow into their poems what is haphazard or cheaply chosen.

The errand, I will venture a bit brashly for lack of space, is left generalized in order the more aptly to suggest *any* errand in life and, therefore, life itself. The owner is there because he is one of the forces of the poem. Let it do to say that the force he represents is the village of mankind (that village at the edge of winter) from which the poet finds himself separated (has separated himself?) in his moment by the woods (and to which, he recalls finally, he has promises to keep). The owner is he-who-lives-in-his-village-house, thereby locked away from the poet's awareness of the-time-the-snow-tells as it engulfs and obliterates the world the village man allows himself to believe he "owns." Thus the owner is a representative of an order of reality from which the poet has divided himself for the moment, though to a certain extent he ends by reuniting with it. Scene one, therefore, establishes not only a relation between the man and the woods, but the fact that the man's relation begins with his separation (though momentarily) from mankind.

End parenthesis one, begin parenthesis two.

Still considering the first scene as a kind of dramatic performance of forces, one must note that the poet has meticulously matched the simplicity of his language to the pretended simplicity of the narrative. Clearly, the man stopped because the beauty of the scene moved him, but he neither tells us that the scene is beautiful nor that he is moved. A bad writer, always ready to overdo, might have written: "The vastness gripped me, filling my spirit with the slow steady sinking of the snow's crystalline perfection into the glimmerless profundities of the hushed primeval wood." Frost's avoidance of such a spate illustrates two principles of good writing. The first, he has stated himself in "The Mowing": "Anything more than the truth would have seemed too weak" (italics mine). Understatement is one of the basic sources of power in English poetry. The second principle is to let the action speak for itself. A good novelist does not tell us that a given character is good or bad (at least not since the passing of the Dickens tradition): he shows us the character in action and then, watching him, we know. Poetry, too, has fictional obligations: even when the characters are ideas and metaphors rather than people, they must be *characterized in action.* A poem does not *talk about* ideas; it *enacts* them. The force of the poem's performance, in fact, is precisely to act out (and thereby to make us act out empathically that is, to *feel out,* that is, *to identify with*) the speaker and why he stopped. The man is the principle actor in this little "drama of why" and in scene one he is the only character, though as noted, he is somehow related to the absent owner.

End second parenthesis.

In scene two (stanzas two and three) a *foil* is introduced. In fiction and drama, a foil is a character who "plays against" a more important character. By presenting a different point of view or an opposed set of motives, the foil moves the more important character to react in ways that might not have found expression without such opposition. The more important character is thus more fully revealed—to the reader and to himself. The foil here is the horse.

The horse forces the question. Why did the man stop? Until it occurs to him that his "little horse must think it queer" he had not asked himself for reasons. He had simply stopped. But the man finds himself faced with the question he imagines the horse to be asking: what *is* there to stop for out there in the cold, away from bin and stall (house and village and mankind?) and all that any self-respecting beast could value on such a night? In sensing that other view, the man is forced to examine his own more deeply.

In stanza two the question arises only as a feeling within the man. In stanza three, however (still scene two), the horse acts. He gives his harness bells a shake. "What's wrong?" he seems to say. "What are we waiting for?"

By now, obviously, the horse—with-

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out losing its identity as horse—has also become a symbol. A symbol is something that stands for something else. Whatever that something else may be, it certainly begins as that order of life that does not understand why a man stops in the wintry middle of nowhere to watch the snow come down. (Can one fail to sense by now that the dark and the snowfall symbolize a death-wish, however momentary, *i.e.*, that hunger for final rest and surrender that a man may feel, but not a beast?)

So by the end of scene two the performance has given dramatic force to three elements that work upon the man. There is his relation to the world of the owner. There is his relation to the brute world of the horse. And there is that third presence of the unownable world, the movement of the all-engulfing snow across all the orders of life, the man's, the owner's, and the horse's—with the difference that the man knows of that second dark-within-the-dark of which the horse cannot, and the owner will not, know.

The man ends scene two with all these forces working upon him simultaneously. He feels himself moved to a decision. And he feels a last call from the darkness: "the sweep / Of easy wind and downy flake." It would be so easy and so downy to go into the woods and let himself be covered over.

BUT scene three (stanza four) produces a fourth force. This fourth force can be given many names. It is certainly better, in fact, to give it many names than to attempt to limit it to one. It is social obligation, or personal commitment, or duty, or just the realization that a man cannot indulge a mood forever. All of these and more. But, finally, he has a simple decision to make. He may go into the woods and let the darkness and the snow swallow him from the world of beast and man. Or he must move on. And unless he is going to stop here forever, it is time to remember that he has a long way to go and that he had best be getting there. (So there is something to be said for the horse, too.)

Then and only then, his question driven more and more deeply into himself by these cross-forces, does the man venture a comment on what attracted him "The woods are lovely, dark and deep." His mood lingers over the thought of that lovely dark-and-deep (as do the very syllables in which he phrases the thought), but the final decision is to put off the mood and move on. He has his man's way to go and his man's obligations to tend to before he can yield. He has miles to go before his sleep. He repeats that thought and the performance ends.

But why the repetition? The first time Frost says "And miles to go before I sleep," there can be little doubt that the primary meaning is: "I have a long way, to go before I get to bed tonight." The second time he says it, however, "miles to go" and "sleep" are suddenly transformed into symbols. What are those "something-elses" the symbols stand for? Hundreds of people have tried to ask Mr. Frost that question and he has always turned it away. He has turned it away *because he cannot answer it.* He could answer some part of it. But some part is not enough.

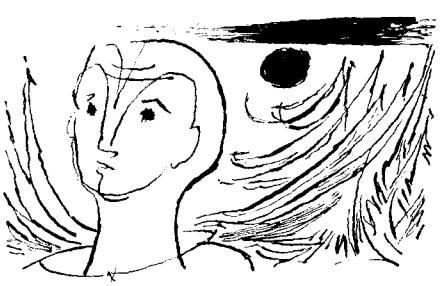
FOR a symbol is like a rock dropped into a pool: it sends out ripples in all directions, and the ripples are in motion. Who can say where the last ripple disappears? One may have a sense that he knows the approximate center point of the ripples, the point at which the stone struck the water. Yet even then he has trouble marking it surely. How does one make a mark on water? Oh very well—the center point of that second "miles to go" is probably approximately in the neighborhood of being close to meaning, perhaps, "the road of life"; and the second "before I sleep" is maybe that close to meaning "before I take my final rest," the rest in darkness that seemed so temptingly dark-and-deep for the moment of the mood. But the ripples continue to move and the light to change on the water, and the longer one watches the more changes he sees. Such shifting-and-being-at-the-same-instant is of the very sparkle and life of poetry. One experiences it as one experiences life, for everytime he looks at an experience he sees something new, and he sees it change as he watches it. And that sense of continuity in fluidity is one of the primary kinds of knowledge, one of man's basic ways of knowing, and one that only the arts can teach, poetry foremost among them.

Frost himself certainly did not ask what that repeated last line meant. It came to him and he received it. He "felt right" about it. And what he "felt right" about was in no sense a "meaning" that, say, an essay could apprehend, but an act of experience that could be fully presented only by the dramatic enactment of forces which is the performance of the poem.

Now look at the poem in another way. Did Frost know what he was going to do when he began? Considering the poem simply as an act of skill, as a piece of juggling, one cannot fail to respond to the magnificent turn at the end where, with one flip, seven of the simplest words in the language suddenly dazzle full of never-ending waves of thought and feeling. Or, more precisely, of felt-thought. Certainly an equivalent stunt by a juggler—could there be an equivalent—would bring the house down. Was it to cap his performance with that grand stunt that Frost wrote the poem?

Far from it. The obvious fact is that *Frost could not have known he was going to write those lines until he wrote them.* Then a second fact must be registered: *he wrote them because, for the fun of it, he had got himself into trouble.*

Frost, like every good poet, began by playing a game with himself. The most usual way of writing a four line stanza with four feet to the line is to rhyme the third line with the first, and the fourth line with the second. Even that much rhyme is so difficult in English that many poets and almost all of the anonymous ballad makers do not bother to rhyme the first and third lines at all, settling for two rhymes in four lines as good enough. For English is a rhyme-poor language. In Italian and in French, for example, so many words end with the same sounds that rhyming is relatively easy—so easy that many modern French and Italian poets do not bother to rhyme at all. English, being a more agglomerate language, has far more final sounds, hence fewer of them rhyme. When an Italian poet writes a line ending with "vita" (life) he has literally hundreds of rhyme choices available. When an English poet writes "life" at the end of a line he can summon "strife, wife, knife, fife, rife," and then he is in



trouble. Now "life-strife" and "life-rife" and "life-wife" seem to offer a combination of possible ideas that can be related by more than just the rhyme. Inevitably, therefore, the poets have had to work and rework these combinations until the sparkle has gone out of them. The reader is normally tired of such rhyme-led asso-

(*Continued on page* 65)

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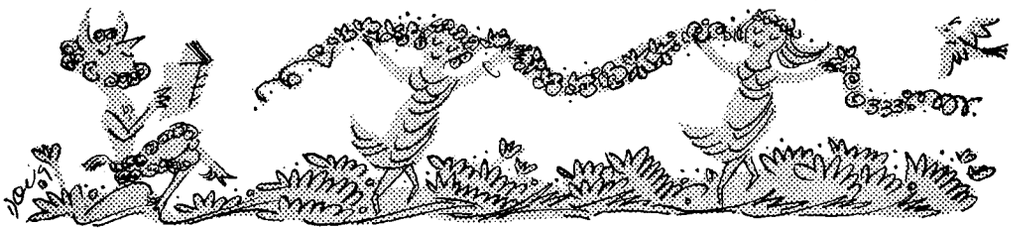

By LON TINKLE, *Book Editor,* The Dallas (*Texas*) News.

AIR-CONDITIONING has bequeathed America a new—some say even better—reading season. People with brains spend the summer in their non-sweat, air-conditioned cars, offices, and homes, reaching for a good book instead of a hot beer, leaving the delights of ant-ridden, fly-bitten picnics and exhaust-clouded highways to those who would rather burn their skins than illuminate their minds.

The publishers are meeting this new development with supreme cooperation. In fact, if you—like this provincial book editor—were wondering last autumn where were all the good books by big names or about big subjects, the answer is at hand. They are announced in the new publishers' catalogues for the second quarter of 1958. Since the New Year there has been a steady procession of absorbing books, from Albert Camus and André Maurois and Nancy Mitford and Winston Churchill and many another. New items announced for mid-April to July 4th confirm the trend, indeed amplify it. With or without climate comfort, the late spring and early summer promise rich reading.

Fiction abounds in proved names, dealing with significant aspects of human experience, and there are some exciting beginners with first novels. Ignazio Silone's long-promised "The Secret of Luke" (Harper) is scheduled for June; it ought to restore this lately diminished documentary novelist to his authentic and deserved rank. Other novels from European writers include what promises to be a repeat success of "Woman of Rome," by Alberto Moravia: "Two Women" (Farrar, Straus & Cudahy); a famed Prix Fémina choice by François-Regis Bastide, titled "Les Adieux" (Simon & Schuster), and the much bruited Soviet novel by Boris Pasternak, "Doctor Zhivago" (Pantheon), in which a dim view of contemporary Russia is taken by the novel's revolutionary hero.

International backgrounds buttress the documentary strength of the contemporary novel, so obsessed with problems rather than with tragedies. Kate O'Brien in "As Music and Splendour . . ." (Harper) surveys the dilemmas of two Irish girls whose vocal gifts take them into the Italian operatic world. "The Italian Wife," by Emyr Humphreys (McGraw-Hill), depicts "international glittering society" and its occasional veins of gold. In "Lover's Point" (Farrar, Straus & Cudahy), C. Y. Lee explores the California-located romance of a Chinese refugee and a Japanese divorcee disillusioned with marriage. Patrick Dennis takes current fiction's most popular character on a tour in "Around the World with Auntie Mame" (Harcourt, Brace). The problem of the American soldier who falls in love with an alien, this time a Japanese courtesan, informs Duncan Thorp's "Only Akiko" (Little, Brown). The West Indies yield Edgar Mittelholzer's "The Old Blood" (Doubleday) and John Hearne's "The Eye of the Storm" (Little, Brown), as well as the first new Hornblower item in five years, C. S. Forester's "Admiral Hornblower in the West Indies" (Little, Brown).

FOUR major novels to watch for (and for dissimilar reasons) are: Willard Motley's sequel to "Knock on Any Door" titled "Let No Man Write My Epitaph" (Random House); David Dempsey's "All That Was Mortal" (Dutton), laid in rural Illinois in the first two decades of this century, and Shirley Ann Grau's first novel, "The Hard Blue Sky" (Knopf), which should certify her gifts already established in the short story. Another first novel is by Carl Sandburg's daughter, "The Wheel of Earth," by Helga Sandburg (McDowell, Obolensky). On the basis of past performance Vance Bourjaily's third novel, "The Violated" (Dial), is not to be missed, no more than Victoria Lincoln's "A Dangerous Innocence" (Rinehart), in which the Salem witchcraft trials serve as background for a love story. William A. Owens's "Fever in the Earth" (Putnam) has earned high advance praise for its picture of Texas oil-boom life, and also from the Gulf Coast comes Paul Darcy Boles's "Parton's Island" (Macmillan). Kenneth Roberts's "The Battle of Cowpens" (Doubleday) may be listed here or later with a Civil War batch. Another historical novel is Lawrence Schoonover's survey of John Paul Jones, "The Revolutionary" (Little, Brown). That master of the genre, H. F. M. Prescott, has "Once to Sinai" (Macmillan), about the Crusades. Our nomination for the "Irish novel" of the season: Michael McLaverty's "The Choice" (Macmillan).

BIOGRAPHY is particularly strong and varied: Vincent Sheean reviews Verdi's turbulent musical life in "Orpheus at Eighty" (Random House); Virginia Cowles deals with a British hero of the African war with the Desert Fox in "The Phantom Major: David Stirling and His Desert Command" (Harper); Maurice Levaillant evokes the strange careers of two great European women—Madame de Staël and the beautiful Madame Récamier—in "The Passionate Exiles" (Farrar, Straus & Cudahy); and Milovan Djilas relates his youthful years in Montenegro in the first volume of his autobiography, "Land Without Justice" (Harcourt, Brace). Special is Emmanuel Ringelblum's "Notes From the Warsaw Ghetto" (McGraw-Hill), said to have been used by John Hersey in his notable "The Wall." Mrs. Jefferson Davis is the heroine of Ishbel Ross's "First Lady of the South"

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(Harper). A powerful figure in Texas' political life, former Governor Will Hobby, is subject of James Clark's "Will Hobby, Governor" (Random). Ranked by the publishers as "biography" are two unusual items: J. G. Vaeth's "Graf Zeppelin: The Adventures of an Aerial Globetrotter" (Harper) and John Edward Weems's "The Fate of the Maine: The Biography of a Celebrated Ship" (Holt).

"The Death of Manolete," by Barnaby Conrad (Houghton, Mifflin), may allow the memory of the great *torero* at last to rest in peace. "The Final Face of Eve," by Evelyn Lancaster (McGraw-Hill), is the personal account of the "three-faced Eve." Paul Hermann's "The Great Age of Discovery" (Harper) deals with characters of unknown seas.

CIVIL War fans, the millions of them, will have a heyday. Plus items above, here are some samplings: Bruce Catton's editing of "one of the genuine classics of Civil War literature," Frank Aretas Haskell's "The Battle of Gettysburg" (Houghton Mifflin); Philip Van Doren Stern's "An End to Valor: The Last Days of the Civil War" (Houghton Mifflin); Otto Eisenschiml's "Why the Civil War?" (Bobbs-Merrill), billed as the "inside story"; Clifford Dowdey's "Death of a Nation" (Knopf), a blow-by-blow description of the defeat of the Confederate Army under Lee at Gettysburg; Fairfax Downey's "The Guns at Gettysburg" (McKay), which stresses the role of the artillery in the battle.

James Bryant Conant's "Germany and Freedom" (Harvard) is "a personal appraisal" by the man many will regard as best able to make it. Anyone familiar with Simone de Beauvoir's "The Mandarins" can predict her view of Red China in "The Long March" (World), written after a visit there. But who would dare predict what views may be seen in the year's unique political study, Herbert Hoover's "The Ordeal of Woodrow Wilson" (McGraw-Hill)?

E. M. Almedingen's "A Very Far Country" (Appleton-Century-Crofts),

SR's Seasonal Book Poll

Each year the editors of The Saturday Review *ask book editors of the country's leading newspapers to name those books published during the spring which most deserve the attention of discriminating readers. Here are their choices:*

TEN VOTES:

INSIDE RUSSIA TODAY. *By John Gunther. Harper.* $5.95.
This timely addition to the peripatetic Mr. Gunther's "Inside" reportage is a prodigious miscellany of facts and vignettes about life in the Soviet Union. (Babcock, Barkham, Bradley, Cross, Hogan, Little, Nichols, O'Neill, Snadjr, Tinkle.)

SEVEN VOTES:

EXILE AND THE KINGDOM. *By Albert Camus. Translated by Justin O'Brien. Knopf.* $3.50.
France's Nobel Prize-winning novelist's collection of short stories are threaded together by the dominant theme of man's essential solitude. (Cross, Hass, Kirsch, Kogan, Tinkle, Wyllie, Yeiser.)

SIX VOTES:

THE GREAT DEMOCRACIES. *By Winston S. Churchill. Dodd, Mead.* $6.
In this fourth volume of his massive "History of the English-Speaking Peoples," Sir Winston presents, in eloquent prose, a vivid panorama of the complex nineteenth century. (Bond, De Morinni, Douglas, Hogan, McManis, Nordell.)

FIVE VOTES:

THE MACKEREL PLAZA. *By Peter De Vries. Little, Brown.* $3.75.
Mr. De Vries furthers his reputation as one of America's wisest and wittiest humorists in this hilarious novel about a well-intentioned minister who valiantly fights the battle of the Exurbs. (Flowers, Kogan, Little, Molyneux, T. B. Sherman.)

OTHER SELECTIONS:

ANATOMY OF A MURDER. *By Robert Traver. St. Martins.* $4.50.
THE BIG CHANGE IN EUROPE. *By Blair Bolles. Norton.* $5.95.
BITTER LEMONS. *By Lawrence Durrell. Dutton.* $3.50.
THE CONSCIENCE OF THE RICH. *By C. P. Snow. Scribners.* $3.95.
THE CROSS OF BARON SAMEDI. *By Richard Dohrman. Houghton Mifflin.* $4.50.
THE DECISION TO INTERVENE. *By George F. Kennan. Princeton.* $7.50.
DON QUIXOTE'S PROFESSION. *By Mark Van Doren. Columbia.* $2.50.
END OF A WAR. *By Edward Loomis. Ballantine.* $3.95.
5 PENS IN HAND. *By Robert Graves. Doubleday.* $4.50.
THE FOOL OF GOD. *By Louis Cochran. Duell, Sloan & Pearce.* $4.95.
THE GREEK EXPERIENCE. *By C. M. Bowra. World.* $6.
THE GREENGAGE SUMMER. *By Rumer Godden. Viking.* $3.
HOW TO DO NOTHING WITH NOBODY. *By Robert Paul Smith. Norton.* $2.95.
J. B. *By Archibald MacLeish. Houghton Mifflin.* $3.50.
LETTERS OF EMILY DICKINSON. *Edited by Thomas H. Johnson. Harvard.* $25.
THE LONESOME ROAD. *By Saunders Redding. Doubleday.* $5.75.
MADISON AVENUE, USA. *By Martin Mayer. Harper.* $4.95.
MAN IN MODERN FICTION. *By Edmund Fuller. Random House.* $3.50.
MASTERS OF DECEIT. *By J. Edgar Hoover. Holt.* $5.
THE MOTHER. *By Bernice Kavinoky. Rinehart.* $3.
MY BROTHER'S KEEPER. *By Stanislaus Joyce. Viking.* $5.
THE NORTHERN LIGHT. *By A. J. Cronin. Little, Brown.* $4.
A NOTE OF GRACE. *By Betty Singleton. World.* $3.50.
PARK ROW. *By Allen Churchill. Rinehart.* $4.95.
PEGASUS AND OTHER POEMS. *By C. Day Lewis. Harper.* $3.
THE PENGUIN BOOK OF ITALIAN VERSE. *Edited by George R. Kay. Penguin.* 95¢.
A PLACE WITHOUT TWILIGHT. *By Peter S. Feibleman. World.* $4.75.
THE REPUBLICAN ERA: 1869-1901. *By Leonard D. White. Macmillan.* $6.
RIDE THE RED EARTH. *By Paul I. Wellman. Doubleday.* $3.95.
THEODORE ROOSEVELT: THE FORMATIVE YEARS. *By Carleton Putnam. Scribners.* $10.
THE ROOTS OF HEAVEN. *By Romain Gary. Simon & Schuster.* $4.50.
THE SERGEANT. *By Dennis Murphy. Viking.* $3.50.
THE TEN THOUSAND THINGS. *By Maria Dermoût. Simon & Schuster.* $3.75.
13 DAYS TO GLORY. *By Lon Tinkle. McGraw-Hill.* $3.95.
THE TRAVELS OF JAIMIE McPHEETERS. *By Robert Lewis Taylor. Doubleday.* $3.95.
THE UNSILENT GENERATION. *Edited by Otto Butz. Rinehart.* $2.95.
VICTORY: THE LIFE OF LORD NELSON. *By Oliver Warner. Little, Brown.* $6.50.
THE WINTHROP WOMAN. *By Anya Seton. Houghton Mifflin.* $4.95.
OWEN WISTER OUT WEST. *Edited by Fanny K. Wister. Chicago.* $5.
THE PRIVATE WORLD OF PABLO PICASSO. *By David Duncan. Harper. Hardbound,* $4.95. *Simon & Schuster. Paperbound,* $1.50.
WRITERS AT WORK. *Edited by Malcolm Cowley. Viking.* $5.
THE YOUNG CAESAR. *By Rex Warner, Little, Brown.* $4.75.

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THE thirty critics who participated in *SR*'s tenth annual spring book poll are:

DAVID APPEL, *Philadelphia Inquirer*
FREDERIC BABCOCK, *Chicago Tribune*
JOHN BARKHAM, Saturday Review Syndicate
ALICE DIXON BOND, *Boston Herald*
ERNEST CADY, *Columbus Dispatch*
LESLIE CROSS, *Milwaukee Journal*
PEGGY DE MORINNI, *Buffalo Courier Express*
MAURICE DOLBIER, *N.Y. Herald Tribune*
MARY STAHLMAN DOUGLAS, *Nashville Banner*
A. D. EMMART, *Baltimore Sun*
PAUL FLOWERS, *Memphis Commercial Appeal*
VICTOR HASS, *Omaha World Herald*
WILLIAM HOGAN, *San Francisco Chronicle*
ROBERT R. KIRSCH, *Los Angeles Times*
HERMAN KOGAN, *Chicago Sun Times*
CARL VICTOR LITTLE, *Houston Press*
SAM F. LUCCHESE, *Atlanta Journal-Constitution*
JOHN MCMANIS, *Detroit News*
ROBERT MOLYNEUX, *Pittsburgh Press*
LUTHER NICHOLS, *San Francisco Examiner*
ROD NORDELL, *Christian Science Monitor*
FRANK O'NEILL, *Cleveland News*
ROBERT L. PERKIN, *Denver Rocky Mountain News*
JOHN K. SHERMAN, *Minneapolis Star Tribune*
THOMAS B. SHERMAN, *St. Louis Post-Dispatch*
ROBERT I. SNAJDR, *Cleveland Plain Dealer*
LON TINKLE, *Dallas News*
GEORGE TROY, *Providence Journal*
JOHN COOK WYLLIE, *Richmond News Leader*
FREDERICK YEISER, *Cincinnati Enquirer*

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a memoir of the author's English grandmother during her nineteenth-century married life to a Russian nobleman, promises charm, as does an anthology by Oscar Lewis of original documents, "The Autobiography of the West" (Holt). Roger Shattuck's "The Banquet Years" (Harcourt, Brace) recreates the life of art in France from 1885 down to World War I. Quite different in evoking an epoch is Hodding Carter's "The Angry Scar" (Doubleday), dealing with the Reconstruction period in the South after the Civil War.

Education in the U.S. gets measured in "The Revolution in Education," by Mortimer Adler and Milton Mayer (University of Chicago Press). The truth about the little people in India is revealed without fake compassion in "The Heart of India" by Alexander Campbell (Knopf). John K. Galbraith's "The Affluent Society" (Houghton Mifflin) offers an extremely controversial critique of our out-of-date economic theories.

For the lover of literature there will be delights, notably Gilbert Highet's translation of Werner Jaeger's masterpiece on Greek culture, "Paideia" (Oxford). A companion volume might be Sir C. M. Bowra's "The Greek Experience" (World). Robert Penn Warren's "Selected Essays" (Random) may consort with Edmund Fuller's "Man in Modern Fiction" (Random) and with Maxwell Geismar's "American Moderns" (Hill & Wang). Who would forgo "Turgenev's Literary Reminiscences," edited and translated by David Magarshack (Farrar, Straus & Cudahy)?

And who would miss Knopf's volume on French cooking, "The Food of France," by Waverly Root, or the new study of Bártok by Agatha Fassett, "The Naked Face of Genius" (Houghton Mifflin), or . . . well, a hundred other titles you will hear of as the season advances.

Spring's Talented Young Sixty

By ROLLENE WATERMAN

IN QUALITY and quantity this is a green spring for burgeoning first novelists. The first four months of 1958 have introduced more than sixty writers and by the time summer comes around, half again that number will appear. These new writers are young, in their twenties and early thirties, and the men only slightly outnumber the women. Regionally they represent all parts of the country. In their novels they seem to have followed the conscientious advice of their teachers to write about what they know.

The South as usual has proved a fruitful locale. In "A Fine and Private Place," Ann Hebson, a Louisville housewife and mother of three children, has written a story of two conflicting Southern families. Catherine Rodgers places her novel, "The Towers Inheritance," in a small lumber town similar to her own hamlet-sized Camp Hill, Alabama. Two of the best Southern novelists are William Humphrey and Peter S. Feibleman. Twenty-eight-year-old, Louisiana-bred Feibleman in "A Place Without Twilight" tells about a New Orleans Negro family and especially the daughter, who longs to free herself from her parents' fear of life. Texas-born William Humphrey's "Home From the Hill" is a murky Faulknerian novel about a virile hunter and his only son in a Yoknapatawphan Texas town.

Richard Bankowsky, who teaches English at Iowa State, also leans on the master. "A Glass Rose," a story of a Midwestern Polish immigrant family, follows closely the shifting perspective of "As I Lay Dying." In spite of Faulknerian overtones, both Humphrey and Bankowsky are original and skilful writers.

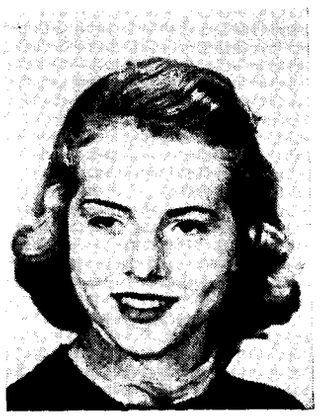
Most of these young novelists are firm technicians. Primarily they are concerned with straightforward storytelling. The somewhat traditional and orderly pattern of their writing is reflected in their own personal situations. After proper college educations, most of them married, became fathers, mothers, owners of dogs and mortgages, which they pay off by occupying themselves more often than not with teaching in universities. They are not concerned with social protest. England's Angry Young Men will find few cisatlantic counterparts. Even in "Young Mr. Keefe," a rebellious novel of Ivy League "expatriates" in California, twenty-eight-year-old, Williams College graduate Stephen Birmingham is more disgruntled than irate.

As a craftsman, twenty-five-year-old Californian Dennis Murphy is first rate. In "The Sergeant" he has woven a spare and symmetrical story about a young soldier's conflict between a virtuous French girl and a beguiling master sergeant. Another novel devised around a triumvirate is "The Narrowest Circle," by Katherine Shattuck, a Coloradoan who now lives in New York City. Her simple story of a teacher, his wife, and their younger female friend, whose lives become disastrously entangled during one ill-fated summer, is enriched by a sensitive, poetic style.

The youngest of this year's novel-

—Robert D. Loomis.

—Delmar Lipp.



—Dorothy Humphrey.

Richard Bankowsky, Edmund Keeley, Lynne Doyle, and William Humphrey—". . . firm technicians."

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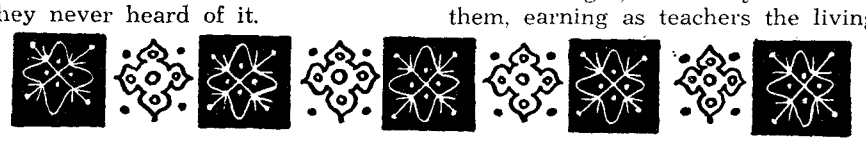
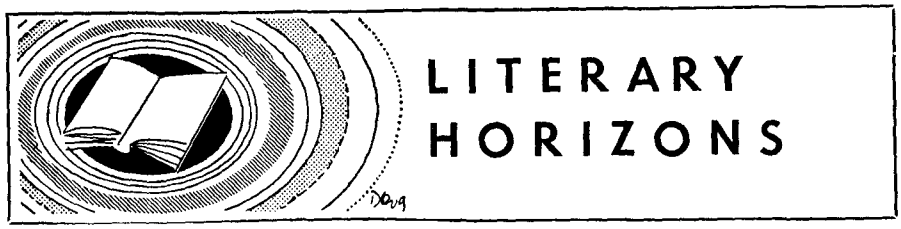
ists is eighteen-year-old, blonde and freckled Lynne Doyle, from Jasonville (population 2,700), Indiana. Miss Doyle, who, it is rumored, has been forbidden to read "Peyton Place," is a freshman at Indiana State Teachers College and the author of some 200 articles in church magazines. Her novel, "The Riddle of Genesis County," is an extension of Ross Lockridge's "Raintree County," but her own portrayal of the search for the "tree of life" is fresh and exuberant.

A good number of the new writers have sought more exotic fields. Many have traveled to far places, returned to the States, and written across an ocean's perspective. One of the most capable novels with a foreign background is "The Libation," a story of modern Greece, where author Edmund Keeley, who now teaches English at Princeton, spent his own youth. "The Libation" is an intricate work, shifting backward and forward through time in a modern re-enactment of the horrible misfortunes that overtook the House of Atreus. Esther S. Warner, a California ceramics teacher, tells in "The Silk-Cotton Tree" a story of a nurse in a Liberian jungle mission. Her compassionate and unsentimental story is based upon her own years in West Africa. In "A Terrible Beauty," Arthur Roth writes of the IRA and the conflicts between new and old generations of Irish patriots. Irish-born Peter Lappin, who lives in the United States, served as a missionary priest in the Far East. His novel, "The Land of Cain," depicts a pacific young man bewildered by the strife in Ireland of the 1920s. Israel is the scene of an equally turbulent novel, "The Levelling Wind," by Margaret Benaya, mother of five and the American wife of an Israeli lieutenant colonel. Mrs. Benaya's novel is about the tensions along Israel's borders and the effect upon the emotional lives of the people. Twenty-nine-year-old Richard Dehrman's big (502 pages) novel, "The Cross of Baron Samedi," tells of American army men and voodooism during the 1920s against a lush and meticulously detailed Haitian background. It is another of this spring's straightforward novels.

This directness in the new writers' approach to fiction does not preclude their originality. They are inventive if not generally experimental. And as for last year's Beat Generation—this season's novelists write as if they never heard of it.





By Granville Hicks

ALTHOUGH I know about Alex Karmel only what I read on the jacket of his first published novel, "Mary Ann" (Viking, $3), it strikes me that he might plausibly be regarded as a typical young American novelist of the Fifties. He is under thirty, is a college graduate, and has spent some years abroad, one of them on a Fulbright fellowship. He must have begun writing early, for he has written and discarded three other novels. Apparently he plans to be a teacher, for he is currently working for a doctorate in history at Columbia. He has a wife and two children.

This is the way careers are likely to begin these days. Seven years ago, when he published his first novel, "The Birth of a Hero," Herbert Gold was the age that Alex Karmel is now. He, too, was a graduate of Columbia, and he, too, had spent a year in Europe on a Fulbright. And during the next several years, while he wrote "The Prospect Before Us" and "The Man Who Was Not With It," he supported himself and his family by teaching in various colleges.

Our young writers come out of the colleges, and often their serious writing starts while they are in college. William Styron did his first writing in William Blackburn's course at Duke University, and he finished "Lie Down in Darkness" while taking a course with Hiram Haydn at the New School for Social Research. Frederick Buechner was not long out of Princeton when he published "A Long Day's Dying." (He has gone on to write two other novels, including this spring's "The Return of Ansel Gibbs.") Dennis Murphy, whose first novel, "The Sergeant," was published last month, spent only two years at Stanford, but he was there long enough to be encouraged by Mark Schorer and Wallace Stegner. Sam Astrachan, I gather, had barely finished his undergraduate studies at Columbia when he published "An End to Dying."

Our writers these days come out of the colleges, and many return to them, earning as teachers the living they cannot earn as writers. Some observers are alarmed by this, but, although I realize that an academic environment has its dangers, I find that in practice some of our teacher-writers do very well. Herbert Gold's second and third novels could not have been less timid or more heterodox if he had been living in the traditional Greenwich Village garret instead of teaching at Western Reserve and Wayne while he wrote them. Mark Harris was not inhibited by his academic experiences, including work for a Ph.D. as well as teaching, from writing either his baseball novels or the offbeat "Something About a Soldier." Nor did William Humphrey's several years of teaching at Bard detract from "Home From the Hill."

The pudding, in short, can be tasty. But what of Alex Karmel's "Mary Ann"? It is a brief novel, austere in form. Mary Ann Robinson, a student in some unspecified college in New York City, is raped one night in a park. The experience, about which she tells no one, leaves a deep mark, but she manages to keep up appearances until the chance spectacle of equally wanton violence creates a mental crisis. She slips away from her mother and stepfather, takes a job in another part of the city, and survives in grim solitude. Her non-life is too close to death for suicide not to be a temptation, but her attempt at self-destruction is balked by a casual passerby. And thus, in a bizarre and grisly fashion, begins the return to life.

WILLA CATHER once wrote an essay in favor of "the novel *démeublé*." "Mary Ann" is not merely unfurnished; it is stripped bare. There are really only two characters in it—Mary Ann and the garage mechanic, Mike, whose blunderings not only save her from death but restore her to life—and we know about them only what is absolutely necessary for the purposes of the story. This starkness is right, for it is Mary Ann's emptiness that makes her so vulnerable to mishap, just as it is Mike's emptiness that prepares him to serve as the instrument of her redemption.

Karmel rarely tries to describe an emotional state; he merely sets forth the circumstances that produce an

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emotion in Mary Ann and counts upon the reader's imagination to supply an emotional response. Thus he is able at all points to keep his story under control, and heaven knows he does. If beginners' work is ordinarily either uncontrolled or too controlled, Karmel's suffers from the latter excess. Yet a sense that there is something there to be controlled comes bursting through the little novel, and on this we can base our hope for Karmel's future.

Like so many of the postwar novelists, Karmel seems to know exactly what he is doing and why. Young men and young women no longer blunder into the writing of fiction in the old-fashioned way. They choose the career of writing as deliberately and prepare for it as seriously as if they wanted to become concert pianists or ballet dancers.

I do not believe that this is a bad thing, but, like almost everyone else, I have in my mind a series of romantic images: Sherwood Anderson walking out of his factory, Ernest Hemingway practising cable-ese, William Faulkner lounging around New Orleans or writing in a boiler room. But we have to remind ourselves, first, that the writers who escaped formal education worked hard to educate themselves, and, second, that although writing courses have never made a great writer, there is no evidence that they have ever ruined one. Suppose we did have a genius who attended, say, the Writers' Workshop of the State University of Iowa; I am sure he would reject nine-tenths of what was offered him, but the other tenth might help to keep him from wasting a little of his precious time.

We are told often enough that we have no geniuses in this period, and this may be true, but if so, it is a reason for cherishing the young men and women of talent. The impatience that will settle only for a genius is better than the impatience that insists that talent is genius, but patience and appreciation are better than either. There is not much to be gained by beating the talented young people about the ears because they aren't geniuses. They might say, with J. B. Priestley: "We may not be Shakespeare, but we are a hell of a sight more like him than the zombies and parrots who tell us we're not."

As for the general reader, there are a number of ways in which he could spend two hours less profitably than in reading "Mary Ann." He may or may not take the pleasure I take in the skill with which the story is told, but I believe he will see that it is, as any good story must be, a story about him.

THE WORLD: IN FACT

"Working Over" an Enigma

"Inside Russia Today," by John Gunther *(Harper. 550 pp. $5.95), is a massive compilation of information about the Soviet Union by a reporter celebrated for combing continents. CBS Correspondent Daniel Schorr, who has reported extensively from Moscow for radio and television audiences, appraises his success with the USSR.*

By Daniel Schorr

JOHN GUNTHER, a connoisseur of the anecdote, will surely not mind one about himself. When Mr. Gunther and his wife left the Soviet Union in December, 1956, after a whirlwind six-week tour, he assured me that he would not write an "Inside Russia" book. He explained that his stay had been too short, his observations too limited for a book that would bear the special cachet of "Inside." He might, he said, write a little book, perhaps something called "Russia Today." But nothing more extensive than that.

The "little book" has now emerged —505 pages of text, about a quarter-million words. And the title . . . "Inside Russia Today."

It was almost inevitable from the start. And, if there was any doubt that Mr. Gunther could resist the pressure to write one of his big books, that doubt disappeared under the impact of events last year that brought the Soviet Union into the focus of world attention—the two political purges and the two Sputniks. And, so, the sixth of the "Inside" series—the only one, save for the United States, to be written about a single country rather than a continent.

—*Erich Hartmann.*

John Gunther: ". . . a reporter's job."

If the United States presented the special challenge of being almost too familiar a country to write about, Russia presented the contrary problem of mysteriousness and obscurity. An additional complication, in this case, was that events in Russia were moving as Mr. Gunther ground out his copy. Up to the last minute revisions were being made, emphases changed, conclusions altered. The foreword had to be expanded to take account of Sputnik's impress on America. The suggestion, after Marshal Georgi Zhukov's elevation last June, that he was moving to the top of the heap had to be altered, last October, as he went to the bottom of the heap. The uncertainty of Premier Nikolai Bulganin's position at press time was a headache to be resolved in vagueness. A reporter like myself who worries whether his assessments on radio and television will "stand up" for a few hours can only sympathize with the plight of a colleague who must commit himself in the permanency of a book.

Because of the fear of being undone by the unexpected development, because of a patent desire for fairness and balance, because Mr. Gunther finds it difficult to choose between contrasting viewpoints, he hedges and qualifies his political observations, sometimes to a point of meaninglessness. "On-the-other-handism" may be the safe road, but not the road to illumination for the reader. Nikita Khrushchev, the Soviet party chief, is presented as "backtracking" from former Communist precepts, but "on the other hand," still stressing the revolutionary militancy of Communism. In one complicated exercise in hedging, Mr. Gunther says that "the chief danger of war is in the realm of [Soviet] blunder," but "on the other hand," it is "unlikely that the Soviet Union, under present cir-

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cumstances, will go too far." Then, a footnote wondering if, after all, "Bolshevik irrationality cannot go to the lengths of self-destruction."

Similarly, in his final conclusions, Mr. Gunther finds Russia, first, "in full process of evolution, of a very fluctuating sort"; second, "so far as any man can tell, stable" with "no indications whatsoever of counter-revolution"; third, "The death or overthrow of Khrushchev might release unknown disrupting forces." This kind of generalization and countergeneralization may cover all possible eventualities; it does not help the reader out of his perplexity.

BUT it is unfair to dwell on Gunther the political analyst, which is not his best role. The bulk of this bulky book represents a fine job of compilation and reporting. Mr. Gunther uses to good purpose his unique method of taking in, partly digesting, and processing a massive amount of information, laying it down at high speed, at some sacrifice in style, but not in readability. The information, as usual, comes from everywhere—from other books, from assiduously assembled newspaper clippings, from interviews with authorities (all meticulously credited), and, finally, from swift personal observation on the spot. The end product is a vast compendium of material, impressive in its encyclopedic quality, yet well enough garnished with perceptive personal touches, anecdotes, and small observations to make a difficult subject palatable to the layman.

To see Mr. Gunther in action on the spot, as I did for the first time, is an awesome spectacle. At a diplomatic reception in Moscow, he would "work over" the territory, talking to everyone, gathering facts, quotations, vignettes, and anecdotes. No moment was lost. Personal observation, on the run, must inevitably include some superficiality and inaccuracy. Mineral water is *not*, as Mr. Gunther says, free in Moscow Intourist hotels. Long-distance telephone calls do *not* have to be paid for in cash. Room service by telephone is *not* unknown. It is *not* "utterly impossible" to reach a minor official of the Foreign Office on the telephone. It is *not* true that there is "no such thing as illegitimacy in the USSR." (Illegitimate children may not take their fathers' names.) It is improbable that "nobody has ever bribed a traffic cop in the Soviet Union or fixed a parking ticket." But these are fairly trivial matters.

The chapters on science and education, writers, ballet, theatre, and entertainment, and on Soviet social patterns are informative and complete. The chapters on the Gunthers' travels through Moscow, Leningrad, Kiev, Crimea, Georgia, and Central Asia represent a deft blending of available source material and personal observation.

No correspondent has ever been fully satisfied with Mr. Gunther's book on his area. But that is of limited importance. The point is that none of these caviling correspondents has Mr. Gunther's talent for massive research and herculean exposition. Mr. Gunther, in his foreword, calls this "a reporter's job," and says, "I have tried to let the facts fall where they may." They have not only fallen, but cascaded. Whatever the faults of "Inside Russia Today," this book will bring more information to more readers about a little-known country than any other book of this generation.

The Disaster Road

"Ideas, People and Peace," by Chester Bowles *(Harper. 151 pp. $2.50), calls for an "agonizing reappraisal" of many aspects of our foreign policy buttressed by courageous national leadership. Frank Altschul, who reviews this book by our former Ambassador to India, is vice president and secretary of the Council on Foreign Relations in New York.*

By Frank Altschul

ON February 19th, President Eisenhower transmitted to Congress his recommendations covering the Mutual Security program for the year 1959. The fact that this is now being subjected to searching scrutiny on Capitol Hill gives peculiar timeliness to Chester Bowles's new book, "Ideas, People and Peace." In this slender and readable volume, Mr. Bowles is not satisfied with merely setting forth what he conceives to be certain defects in the foreign policy of the present Administration. He tackles the infinitely more difficult task of suggesting how these defects may still be overcome.

A foreign policy well calculated to protect the security and advance the interests of the United States must of necessity be based upon a realistic appraisal of the forces abroad in the world of today. In the early chapters, acccordingly, Mr. Bowles seeks to convey a new awareness of the nature of these forces. To this undertaking he brings the inestimable advantage of wide experience and broad sympathies.

As a former Ambassador to India and as a traveler who has visited many of the so-called uncommitted nations, he has missed no opportunity to acquaint himself at first hand with the hopes and aspirations of peoples who have only recently emerged from colonial rule, and he is eloquent in interpreting these hopes and aspirations for an American audience.

Dealing in passing with the new orientation of Soviet policy, which takes the form of an offensive that is at once economic, ideological, and diplomatic, he makes the point that for a variety of cultural and historical reasons, "the new nations of Asia, at least, are unlikely to accept either America or the Soviet Union as models in determining what path to follow." In Asia and Africa, and possibly in Latin America as well, there will be an increasing tendency to "look for encouragement, warning, and guidance in planning their development" to "the two poles of the underdeveloped world itself, China and India."

There is no question in Mr. Bowles's mind about the path that India has chosen. "We have definitely accepted the democratic process," he quotes Nehru as saying, "because we think

—*Wide World.*

Chester Bowles—". . . new awareness."

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that in the final analysis it promotes the growth of human beings and of society; because, as we have said in the preamble of our Constitution, we attach great value to individual freedom." Yet he admits "that the outcome of this extraordinary experiment in democratic government is at present highly uncertain." He has no illusions about the great difficulties lying ahead. At the same time he is conscious of the enormous stake we have in the success of the Indian Five-Year Plan, and he draws the inescapable conclusion that we should be far more understanding and far more helpful than we have been in the past.

Clearly it is of vital importance to us that democratic India rather than Communist China should set the pattern of development for "something over a billion non-Communist people in Latin America, Africa, Southern Europe, the Middle East, South Asia and East Asia" who "have suddenly awakened from their poverty, apathy, and insecurity to assert their independence." In the view of Chester Bowles, our present policies have not the imaginative quality likely to secure this result. "To most of us, including many leaders in both political parties, Asia, Africa, and Latin America still remain almost unknown continents. The forces that move the people and shape events there seem remote and mysterious. Such narrow vision in high places results in half measures and lack of urgency that ultimately can lead us all to disaster."

MR. BOWLES is confident that "the American people" would "support a foreign policy designed to extend their revolution to the world . . . once the challenge has been explained to them." It is his contention that "it has been the failure of American political leadership to place our policies in such a familiar framework and to strike an effective balance between the military and human factors in world affairs that has contributed most heavily to public confusion on foreign policy questions." He does not minimize the the overriding necessity of developing and maintaining a well-balanced and effective military establishment: "Only if we have the military power and the national will to use it, in opposition to overt aggression across any international boundary line, can we prevent war."

But the mere prevention of war is not enough. We shall live in the most unsatisfactory kind of a world if "the two camps" continue to "glare everlastingly at each other across uneasy boundaries, breathing hate and destruction, waiting for an opportune time to strike." Ultimately there must be a period of accommodation. Yet, "as long as the Kremlin has reason to hope that the world will ultimately fall into its lap through European divisions, American mistakes, and its own alleged omnipotence, its leaders will be in no mood for the give and take on which a permanent peace must be based." Accordingly, "the long-termed objective of American foreign policy is to remove the basis for this hope and to create the global conditions in which the essential accommodation may become possible."

To this end, Chester Bowles makes a series of positive and concrete recommendations. While it is difficult to avoid the impression that he fails to take full account of the nature of the dilemma with which the colonial issue confronts us or of the immense difficulties posed by the turmoil in the Middle East, he makes a vital contribution to the debate presently raging among the public and in the Congress. Certainly his plea for a far more generous program of economic aid in which India would inevitably figure as a prominent beneficiary seems quite unanswerable. In essence, what he is seeking is an essential reappraisal of many aspects of our foreign policy. But beyond this, he is pleading for courageous national leadership, determined to give full effect to whatever measures an essential reappraisal might suggest—above all, for that courageous national leadership which the realities of the world situation so desperately demand.

—*Wide World.*

Anthony Nutting—"haughty reporter."

Morocco to Iran

***"I Saw for Myself," by Anthony Nutting** (Doubleday. 103 pp. $3), is a compilation of dispatches from the Middle East by Britain's former Minister of State for Foreign Affairs. Dana Adams Schmidt, who reviews the collection, has been* The New York Times *correspondent in that area.*

By Dana Adams Schmidt

ONE day in 1953 Sir Winston Churchill tried rather unsuccessfully to get some sense about the Middle East from Minister of State for Foreign Affairs Anthony Nutting, then only thirty-three years old: "But, young man," he declared, "you are atrociously ill-informed; you must go and visit these parts and see these people and then you can come and see me."

Three years later Mr. Nutting resigned from the Foreign Office in protest against the Anglo-French invasion of Egypt, and in the following spring, in the service of the *New York Herald Tribune*, he set out to visit these parts, although not necessarily these people.

For Mr. Nutting is a rather haughty reporter. If his articles, now compiled in book form, give a true picture, he speaks to few people other than prime ministers and kings. He has, incidentally, a good word for all the kings he met, and all the pro-Western prime ministers, whom he finds men of courage and character, whereas an anti-Westerner and neutralist such as Suleiman Nabulsi, former Premier of Jordan, he calls "serpentine stooge," "the epitome of servility to his Egyptian masters and paymasters"; and Nasser is "a conspirator, not a statesman" bound in due course to "meet a conspirator's fate." In other words, this former official of the Foreign Office wastes no sympathy and little time on those with whom he does not agree.

Mr. Nutting professes to have a special knack for extracting from the heads of governments he visits things that they might have preferred not to say. Thus, President Bourguiba of Tunisia "virtually admitted to me that he was lending a lot more than moral support to the Algerian nationalists, . . . and the French certainly have material proof of much material help going across the Tunisian border."

And President Nasser assumed that the original British demand that Arabs

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and Israelis withdraw from the Suez Canal was a British ruse to help the Israelis. "He had therefore immediately sent his crack formations into Sinai. I found this a curious admission that in fact the cream of his army had been routed by the Israelis."

The important virtue of this little volume is, however, that its quick summations show clearly the interrelationships between the problems of the whole area from Morocco to the Persian Gulf, and lead the author to sharply formulated conclusions.

In his opinions, the tenure of Western oil interests in the Middle East can be maintained only by some form of internationalization, so that instead of bilateral relations between oil company and host country, you would have "a multilateral cooperative of producer, conveyor, and consumer states and enterprises," and a joint development fund.

Of especial topical interest now is Mr. Nutting's conclusion reached a year ago, that King Saud had "changed sides and cut loose from Egypt" . . . "putting everything he had of power and wealth into drawing the Arabian Kings Trade Union closer together."

Britain, he says, must compromise on Buraimi. Insisting on King Saud's "abject surrender" would jeopardize his new orientation.

In the Persian Gulf he urges Britain to turn over responsibility for the conduct of foreign affairs and defense to the sheikdoms and to help Bahrein, Qatar, the Trucial States, and Muscat and Oman to form a federation. He finds Britain bearing the blame for the shieks' reactionary rule, without power to change it, and holding responsibility for defense without the necessary means.

On the question of Arab unity he suggests first of all that Saudi Arabia and Iraq should between them take Jordan and Syria "under their wing." This a year before formation of the Union of Egypt and Syria and the federation of Iraq and Jordan. But beyond such combinations, he observes that fear of Israel can be ended and hope of resolving Arab-Israel conflicts can begin only through "meaningful Arab unity," or, better, a wider Moslem unity. However, Mr. Nutting does not tell us whether he would include Moroccans and Tunisians in this unity, or whether he would want to bring in Turkey and Pakistan. Nor does he reckon with the sheer terror that real Arab or Moslem unity would inspire in Israel, or the private convictions of many officials here and in Jordan that the Arabs should be kept divided because a united Arab world would be solidly anti-Western.

Sameness of Man

"Yonder One World," by Frank Moraes *(Macmillan. 209 pp. $3.75), is a scrutiny of present-day problems by the editor-in-chief of the Express newspapers in India. Our reviewer, Anand Lall, is Ambassador and permanent representative of India to the United Nations, and the author of the forthcoming novel, "Seasons of Jupiter."*

By Anand Lall

BASED on extensive travels in Asia and the West spread over the past fifteen years or so, Mr. Frank Moraes has made a study of current world problems mainly in terms of the interaction between Asia and the West and Asia and Communism. This study is the subject-matter of "Yonder One World." For several reasons this is an impressive book. For one thing, it is eminently readable: Mr. Moraes writes lucidly and with a refreshing degree of restraint in the use of words. Secondly, the reader will find that Moraes discusses India with the same kind of detached objectivity which compels attention to his thought about other countries such as the United States, China, Japan, and Pakistan. Thirdly, Moraes packs a lot of information into his chapters on Asia. This information does credit to the author's own detailed and wide knowledge of Asia, and one cannot but respect him for digging so deeply into each subject when there must be a temptation to skim the surface. Finally, the fact that Moraes philosophizes frequently makes this a good example of a modern sentimental journey. Most of his philosophizing is at least interesting and stimulating. For example:

> Evasiveness, of course, is no oriental monopoly, for occidental records of commerce, diplomacy, and war reveal that the European, when occasion demands, can be both taciturnly and volubly evasive. The Indian, too, can be both devious and brutally frank, a trait which has led many to accuse him of intellectual arrogance.
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> The American world is explosively competitive. It is not a question merely of keeping up with the Joneses but of overtaking them. That is why I feel that change to an American too often signifies progress.

Basically there is a sanity which runs throughout this book for which

(*Continued on page* 61)

Your Literary I. Q.

Conducted by John T. Winterich

MATED MODIFIERS

James Hogg, "the Ettrick Shepherd," chose to describe his "bird of the wilderness" as blithesome and cumberless." Adjectives in tandem have been the darlings of many poets, and Helen Pettigrew of Charleston, Arkansas, has selected twenty such pairings and asks you to identify the sources. Answers on page 61.

(1)	short and simple	( )	"Battle Hymn of the Republic" (Howe)
(2)	dark and stormy	( )	"The Last Rose of Summer" (Moore)
(3)	few and short	( )	"Childe Harold's Pilgrimage" (Byron)
(4)	lively and quick	( )	"Old Black Joe" (Foster)
(5)	large and sinewy	( )	"When I Was One-and-Twenty" (Housman)
(6)	desert and illimitable	( )	"The Raven" (Poe)
(7)	pale and still	( )	"The Song of the Shirt" (Hood)
(8)	sweet and mournful	( )	"Encouragements to a Lover" (Suckling)
(9)	twisted and dried	( )	"Little Boy Blue" (Field)
(10)	calm and free	( )	"The Princess" (Tennyson)
(11)	sweet and low	( )	"It Is a Beauteous Evening" (Wordsworth)
(12)	sturdy and staunch	( )	"L'envoi" (Kipling)
(13)	pale and wan	( )	"The Sandpiper" (Thaxter)
(14)	weary and worn	( )	"O Captain! My Captain!" (Whitman)
(15)	quaint and curious	( )	"To a Waterfowl" (Bryant)
(16)	two-and-twenty	( )	"The Village Blacksmith" (Longfellow)
(17)	young and gag	( )	"A Visit from St. Nicholas" (Clement Moore)
(18)	deep and dark	( )	"The Burial of Sir John Moore" (Wolfe)
(19)	faded and gone	( )	"Lord Ullin's Daughter" (Campbell)
(20)	dim and glaring	( )	"Elegy" (Gray)

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Foreign literature is apt to be slighted in the avalanche of popular American fiction that pours from our presses. This week SR *reviews four books by writers famous in languages other than English—German, Spanish, Chinese, and Yiddish—who merit more recognition here. They are "I'm Not Stiller," by Max Frisch, "Before Noon," by Ramón Sender, "The Dream of the Red Chamber," by Tsao Hsueh Chin, and I. L. Peretz's short stories, "In This World and the Next."*

The Past Was a Dead Burden

"I'm Not Stiller," by Max Frisch *(translated by Michael Bullock; Abelard-Schuman. 363 pp. $4.50), is a Swiss avant-garde novelist's account of a traveler to Switzerland who is imprisoned under mysterious circumstances. Our reviewer, Richard Plant, studied at the University of Basel.*

By Richard Plant

WHY it should have taken more than fifteen years to present one of Europe's most discussed writers to the American public remains a puzzle. The Swiss Max Frisch has gained a reputation equaling that of Samuel Beckett both as a prose writer ("Leaves From a Knapsack," "Homo Faber," "The Difficult One") and even more so as a playwright ("Now They Sing Again," "Santa Cruz," "Count Oederland," "The Chinese Wall"). One possible explanation is language: while every minor French existentialist finds an audience (particularly if he has been a bad left-wing boy now executing some philosophical breast-beating), Max Frisch writes in German. Books written in German are suspect of being too complex, too "Teutonic." Luckily, "I'm Not Stiller" is not very complex and by no means Teutonic. This does not imply that it is the work of a genius. To be candid, Frisch presents a brilliant and timely idea—but he is not yet capable of controlling his rich materials.

The story has a tinge of Pirandello. A traveler with an American passport bearing the name of White reaches the Swiss border and is arrested on suspicion of being the sculptor Anatol Stiller, who nearly seven years ago disappeared in a fog of mystery. If White is really Stiller, the authorities must indict him for many reasons such as "discharge of debts in respect of government tax." White, however, insists he is not Anatol Stiller, and the novel offers his six notebooks written in prison, together with a postscript by the prosecutor to prove/disprove whether he is or not.

Max Frisch—". . . provocative idea."

WHILE the governmental agencies exert every possible pressure to make White admit he is Stiller, the diaries keep us guessing for a long while. The author talks about anything that comes to his mind, though from diverse viewpoints and in constantly shifting perspectives. The particulars of his unhappy marriage to Mme. Julika, of his equally unhappy affair with Mme. Sybille are reported as direct "psychographs" of the respective psyches involved. Soon it becomes apparent that White-Stiller is a picaresque character endowed with too much imagination.

The harder the narrator struggles to convince us he is not Stiller, the more we are forced to believe he is counterfeiting. We understand why he does so: the past is a dead burden; all he wants is to start anew. What right have the bureaucracy-minded Swiss to force him back into a self from which he is estranged? Unfortunately, Stiller turns out to be not only that familiar figure, the artist as a self-centered egotist, he also lacks one artistic prerequisite: a sense of proportion.

At this point we have to be more specific. Since the prosecutor's postscript reveals similar deficiencies, we must admit to facing here a basic defect of author Frisch. Rarely has a provocative idea been spoiled more efficiently by excessive detail and overdecoration. Neither Stiller-White nor Frisch can resist descriptions of exquisite self-tortures or tasteless interiors. Furthermore, Frisch harbors an undying hatred of Swiss righteousness and Calvinism. (He became famous for a violently critical speech given on Switzerland's Independence Day.) While these Menckensian scoldings add spice to Frisch's oratory, they also swell the river of words.

Here we must pay tribute to Michael Bullock, the translator. He has done a splendid job (this reviewer who read the original discovered only minor errors) and courageously eliminated several episodes. It is a pity that he did not cut out more, particularly toward the end when the hero belabors himself. "I'm Not Stiller," may be exasperating but it definitely deserves a hearing. And while its magnetism fades in spots it is tantalizing enough to fascinate those who like to read today's European avant garde.

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—From the book.

Frame of Black Jade

"The Dream of the Red Chamber," by Tsao Hsueh Chin *(translated by Florence and Isabel McHugh; Pantheon. 608 pp. $7.50), is an eighteenth-century Chinese writer's tale of the loves and fortunes of a large and noble family. James R. Hightower, who reviews the novel, is a professor of Far Eastern languages at Harvard.*

By James R. Hightower

THERE have been two earlier English translations, both incomplete, of the most famous of the classical Chinese novels, the "Hung lou meng." This retranslation from the German gives for the first time in English a coherent and on the whole adequate reflection of what in Chinese is an enormously complicated novel with a host of characters and an elaborately developed plot. If "The Dream of the Red Chamber" is to appeal to Western readers, some cutting is probably unavoidable, and the present version shortens and simplifies by omissions rather than by condensation.

"The Dream of the Red Chamber" is primarily a love story with a tragic ending. The development of the love story occupies the center of the stage, but the relations of the lovers are determined by their circumstances as members of a vast family, and the larger plot revolves about the fortunes of the family. It is a noble family that in the course of the novel supplies a consort to the Emperor and enjoys apparently inexhaustible resources. Such a family in eighteenth-century China was an enormous sprawling agglomeration, three generations of relatives living together, served by a horde of slaves, servants, and hangers-on. "The Dream of the Red Chamber" is the unique record of life inside such a family, written by a privileged member who lived to see his family decline and dissolve into disrepute and poverty. In the original preface (not translated in this version) the author clearly stated that he set out to write an autobiographical novel; he planned to show his family in its days of prosperity and to trace its fall. The ending of the novel as it now exists, where the family fortunes are rehabilitated, is a falsified and sentimentalized perversion supplied by the well-meaning and on the whole skilful continuator, Kao E. For Tsao Chin (? - 1763) died before he had finished his novel. However, in an early chapter, in the famous dream sequence that gives the book its name, the fates of the several female characters are adumbrated in a series of intentionally vague and riddling verses. It was probably inevitable that someone should rise to the challenge and, by solving the riddles, bring the novel to some sort of conclusion.

Nearly all of the involved action takes place within the enormous family estate in the capital. This action is realistic, varied, and directly intelligible to the Western reader. Outside is a supernatural frame which is intended to give a deeper significance to the plot. That is not to say that this is an allegorical or even a symbolical novel; the Chinese reader was probably ready to accept characters of the book as exiles from the Phantom Realm of the Great Void, fated to live out their destinies on earth before returning whence they came. First and last the frame intrudes into the action too seldom to rouse the distrust of the reader who is reluctant to accept supernatural messengers.

The story revolves around the relations of the effete and immature hero, Pao Yu, and his several girl cousins and maids-in-waiting. The unhappy heroine, Black Jade, with her romantic sadness, her addiction to poetry, music, and moonlight, is a near relative of the young ladies of sensibility whom Jane Austen found so amusing. But the sentimentality of a character should not be confused with sentimentality on the part of the author, who in this case is objective in his presentation of his whole cast of adolescents in and out of love. It is chiefly adolescent love that appears, and the treatment is at once convincing and sympathetic, achieving the nostalgia and poignancy of a past state of grace.

A Pastoral Mood

"Before Noon," By Ramón Sender *(University of New Mexico Press. 408 pp. $6.50), one of Spain's foremost writers (now resident here), is a three-part novel unified by its hero, a pre-adolescent Spanish boy. Critic and poet Edwin Honig, who is a professor of English at Brown, appraises the work.*

By Edwin Honig

"BEFORE NOON" is an autobiographical novel dealing with the writer's childhood in Spain. It starts with the widely known novella, "Chronicle of Dawn," first published in 1943, depicting the joyous fantasies of boyhood in an Aragonese village. "Violent Griffin," the second part, concerns the growing boy at a monastery school in Catalonia, and the third part, "The Villa Julieta," has to do with his family's unfortunate move to the city, in Zaragoza. Each part has its separate motif, and all three are unified in young Pepe Garcés's feelings for his sweetheart, Valentina, for his teacher, a village priest, and later, for a saintly lay friar, from whom he learns something about the self-effacing glories and sorrows of creative work.

Despite the delicacy and charm of its details, the novel is somber and bare, and at times appears too far removed from the sources of feeling it exploits. This may have something to do with the reconstructive effort involved in making the style conform to the child's simple egotistic imagination while excluding the mature writer's complex intelligence. It is a book written in a pastoral mood by a man better known for his darkly lyrical, often involuted novels.

Pepe is a romantic, wilful, intellectually curious boy. His senses passionately greet everything going on

(Continued on page 64)

—From "The Private World of Pablo Picasso" (Harper).

". . . glimpses of Spanish life."

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Neither Suicide Nor Surrender

THE same set of facts about the ideological struggle and nuclear terror has produced two opposing and fast-growing viewpoints.

The facts are profoundly disturbing, but at least they are visible. The Soviet Union is in a considerably stronger position than it was only a short time ago and is getting even stronger with each passing year. This strength is measured not solely by scientific advances or the ability to make nuclear weapons in quantity but by the increasing acceptance of Soviet leadership by the peoples of Asia and Africa who constitute the majority of the world's people. The imaginative thrust of the Soviet in ending its bomb tests has given dramatic momentum to this claim for leadership. Within a few years the West may be confronted with the bristling and bulging reality of a Soviet sphere of influence embracing perhaps two-thirds the globe.

Meanwhile, there has been a steady and costly shrinkage of American influence in the world, especially among peoples of darker skins, which is to say, the preponderance. While we have managed from time to time to come before the world with bold visions, such as the Marshall Plan and economic assistance for underdeveloped areas, by and large our standing and influence have been steadily receding. What we have said and done in our relations with other nations have not always reflected careful knowledge about the actual conditions in those nations. Indeed, it has sometimes seemed that we were actually playing to a domestic gallery with our foreign policies rather than to living history. We constructed a fantasy in which security was compounded at least partially of self-serving legends and myths of invulnerability and superiority.

Every now and then, however, a moment of stark truth punctured the fantasy and produced brief flurries of searching doubt. The Soviet's earth-satellite, for example, exploded the notion of an ignorant and inept opponent. And the initiative of the Soviet Union in the matter of radioactive fallout is akin to a moral disaster for the United States. True, the Soviet Union waited until its own big nuclear tests were completed before making its dramatic appeal to the world's conscience on the issue of nuclear testing. Even so, the fact remains that the Soviet Union and not the United States acted first in this vital matter.

This political and ideological clash has been taking place in the context of a continuing military revolution. Soon big hydrogen bombs will be fitted into missile delivery systems which will bring the Soviet and the United States within fifteen minutes of each other. In the name of security, both nations are fashioning continental pulverizing weapons against which no defense can possibly exist. But the result of these weapons will be to intensify, not reduce, the existing insecurity.

Two extreme and conflicting viewpoints, as we say, have grown out of these facts.

One viewpoint, now openly expressed, is that nuclear war is inevitable and that the United States is not under the obligation to wait until it is hit first. According to this argument, our only chance of victory is to be the first to drop the hydrogen bomb. Besides, it is contended that the advantage of surprise attack is so great that we can almost count upon it as certain that the Soviet Union will strike the moment it is ready. Therefore, we have to hit whether we like it or not.

The contrasting viewpoint, generally identified with Bertrand Russell, is that the West should submit to the Soviet Union as the best way of preventing a nuclear war that would expunge life on earth. The price of submission may be high, Lord Russell admits, but it will not continue indefinitely, for Communism may eventually succumb to its own weaknesses. But if war should come, then all life will be expunged.

The first viewpoint leads to mutual suicide, for it precipitates the very nuclear war it ostensibly seeks to limit. The second viewpoint leads to the annihilation of the free man, for it equates survival with surrender.

But it is false—tragically and hideously false—to say that these are the only alternatives. We don't have to be run by our jitters and drop the big bombs that could put an end to the age of man. Nor do we have to fall on our knees before a colossus in order to keep him from waging nuclear war.

What we can do, first of all, is to stop deceiving ourselves as to the nature of peace and the requirements of peace. We can recognize that peace and unfettered national sovereignty cannot go together in a world which can be circled in ninety minutes by a device that can vaporize whole cities in one blow. We can make a total commitment to the cause of a United Nations with the effective powers of government adequate to deal with the basic causes of tension and conflict.

We can emancipate ourselves from the seductive nonsense to which we have given our energies and allegiances in such large measure since the end of the war. We can decide that the most important thing in our lives is not the height and sweep of automobile tail-fins but the height and sweep of our ideas on creating a world under law.

"This is what we own, this is what we believe, this is what we can do," we can say to the world. "We make a total and unequivocal commitment to a safe world and a better one. Our preoccupation is to sustain and serve the gift of life. We state our readiness to accept and support the concept of a federated world to replace the present anarchy. We will work for such a concept to any extent that may be required."

The alternative to either suicide or surrender is still sanity. —N. C.

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LETTERS TO THE EDITOR

NO DADDY IMAGE

With regard to "One Hundred Years of Lourdes" (*SR* Mar. 15), I should like to make the following comments.

Naturally, I do not expect your periodical to be an organ of the Catholic Church; but I had hoped that it would maintain some degree of sound scholarship when treating of the Church's diverse problems. As a psychologist and admirer of many of the observations of Sigmund Freud, I was thoroughly disappointed in this totally bizarre application of psychoanalytical theory. The author, Dr. Manrique, sounded more like the dreaded social "psycho-pest," who interjects psychoanalytic jargon between rounds of martinis, rather than a trained psychiatrist.

As a priest who is devoted to the mental-health problem, it is most disheartening to see a magazine of your influence grossly mishandling psychological theory in a science-fiction manner when discussing an historical phenomenon which is revered by millions of non-Catholics as well as Catholics. This article can only widen the breach between searching, struggling mentally ill and the source of relief, the trained psychiatrist.

The lawyer, the schoolteacher, and the housewife do not have to be thoroughly acquainted with "defense mechanisms," "transference," "libidinal energy," and the rest of Freudian theory to recognize that Dr. Manrique's insinuations—for example, that the Virgin Mary is merely an image of one's mother whom the child must sexually keep from daddy—are some of the most far-fetched hypotheses ever extended to explain the miraculous apparition at Lourdes.

A. F. LeBlanc, *C.S.P.*
Paulist Fathers.

New York, N. Y.

SHORT ROSTER

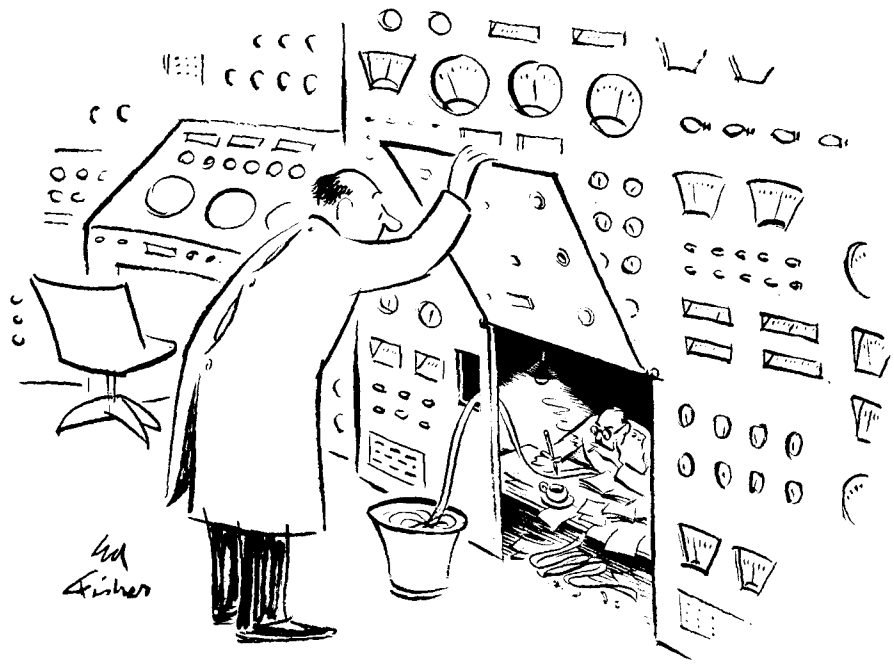
Dr. Manrique rejects those cures which could be emotional or hysterical in origin, but he does not say that the Church rejects them even more rigorously than he. Moreover, he makes no reference to the rather surprisingly short roster of cures accepted as such by the Church, although they are completely documented, authenticated, and attested by medical authorities of the greatest integrity and of all shades of religious belief.

Blanche J. Thomson.

Rochester, N. Y.

ETERNAL PRINCIPLE

Bruce Catton, in his reply to James Timberlake's Letter to the Editor (*SR* Mar. 22), says that Lincoln's belief in the social inequality of the white and Negro races reflects no particular discredit on Lincoln. Why not? If white supremacy is wrong, it is wrong whether the year be 1858 or 1958. Was it not very much *to* the credit of any man who *opposed* white



supremacy in 1858 or at any other time? Indeed, racial equality had its supporters even before Lincoln's time—and much to their credit. Admittedly, complete democracy may still be too much for some people even today and it may not then be too surprising to find Lincoln opposed to such social and political equality in his day—but this has nothing to do with the rightness of the principle.

Walter R. Wyss.

Garden City, N. Y.

MORAL CORRUPTION

Unfortunately, N. C.'s ideal of "two billion angry men" (*SR* Feb. 1) may not materialize for twenty-five or more years, at which time we may have passed the radioactive point-of-no-return. In the meantime, millions of innocents stand idly by while a monstrous evil is perpetrated. There could be hope if only a few thousand Americans, believing in the importance of the continuing health and survival of their children and grandchildren, were sufficiently concerned to camp themselves on the White House steps until Government officials were made to realize that the people will no longer tolerate a nuclear policy that is morally corrupt.

Ralph A. Luce, Jr., M.D.

Rosemont, Penn.

HOW MANY

The shell of indifference to radiation surrounds us like a tomb. When television is more concerned with "Playhouse 90" 's effects on the viewers than with strontium-90's effects on our children; when the daily press is more concerned with building the circulation of the paper than with building human circulatory systems; and more than this, when our Congressmen are more concerned about being the winning candidates each term than with the half-life term of radioactive particles—their power to stop nuclear testing is as small as the solitary atom. How many hours of radio or television programs propose a course of action to eliminate nuclear tests?

Norman D. Gore.

Chicago, Ill.

WHAT BASIS?

Apologists for continuing nuclear explosions seem to be in the position of the girl who admitted that she had had an illegitimate child, but insisted that it was only a very small one. They insist that their contribution to the ultimate sum total of human misery is very small if the number of their victims is expressed as a percentage of the human race. This can be admitted at once—but so what? A reasonable guess at present would seem to be that tests to date have insured about 10,000 individual tragedies—babies which will be born dead or deformed or mentally defective, or doomed to die of leukemia or bone cancer. This is certainly a statistically insignificant fraction of the human race, and the evidence upon which such guesses are based is so meager that they may well be in error. Perhaps there will only be a few hundred victims. The real question, however, is still this: if the AEC and the armed forces have the right to destroy any number of innocent bystanders—however small—what basis do we have to punish any murderer?

William Palmer Taylor.

Hamilton, O.

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WORKSHOPS FOR WRITERS

POETRY WORKSHOP: John Crowe Ransom at the Writers' Conference of the University of Utah.

SR'S ANNUAL PREVIEW OF SUMMER CONFERENCES

By GORHAM MUNSON, *author of "The Writer's Workshop Companion" and other texts on writing, editor of Thomas Nelson & Sons, and director of the New York City Writers Conference at Staten Island.*

IN COMPILING this Directory of 1958 Writers' Conferences, a liberal meaning has been given to "writers' conference." However, groups of summer-school writing courses, if they are only that, have not been listed, even when, as at San Francisco State College and some other institutions, they have called themselves "conferences." A conference norm is a two-week session under college auspices featuring practical workshop talks, group discussions, evening lectures, and, above all, individual manuscript consultations—generally without academic credit. There is considerable variance from this norm in the list below, particularly among the short conferences, which tend to drop out manuscript evaluation.

Missing from this year's directory are: Laurentian Writers' Conference —suspended until 1959; Fairleigh Dickinson Writers' Workshop—canceled last year; Southwest Writers' Conference—founded in 1944 but now indefinitely suspended on resignation of Dee Woods, director.

No information was received up to press time on the following conferences, which may or may not be open this year:

Madeline Island Arts Center Writers' Workshop, University of Minnesota; Ohio Valley Writers' Conference, Marietta College; Live Oak Writers' Conference, University of Mississippi; Tufts Writers' Workshop; Omaha Writers' Conference; Ohio Versewriters' Conference; Ridgecrest, North Carolina, Conference, Ridgecrest Baptist Assembly; Glorieta, New Mexico, Conference, Glorieta Baptist Assembly.

Every effort is made to secure completeness of this directory but the aim is sometimes defeated by lack of cooperation at the conference end.

ONE- TO THREE-WEEK CONFERENCES

SOUTHWEST WRITERS' WORKSHOP AND CONFERENCE, under auspices of Arizona State College, will meet June 23-July 4 on the campus of Arizona State College, Flagstaff, Ariz. Established 1951. Directors: Weldon F. and Phyllis W. Heald. Visiting lecturers will be eight writers, editors, publishers, and agents. All-Indian Pow-Wow and Hopi Crafts Show during session. Tuition: $26. Two semester hours' credit, which can be used at either undergraduate or graduate level. Conferees live in college dormitories and take meals at Student Union. Last year's enrollment: 30. "Stimulation and enthusiasm has been the keynote and the conference is purposely kept small and intimate." For bulletin and room-and-board rates, write Registrar, Arizona State College, Flagstaff, Ariz.

IDYLLWILD WRITERS CONFERENCE AND WORKSHOPS, under auspices of Idyllwild Arts Foundation, will meet at Idyllwild, Calif., late in July and early in Aug. Founded 1956. The Playwrights Workshop will run from July 28 to Aug. 8, preceded by the Playwrights Weekend, July 25-27. The Writers Workshop: Telecommunications Writing will meet Aug. 4-15, followed by the Writers Weekend: Telecommunications Writing, Aug. 15-17. Director of Playwrights Workshop: Dr. George Savage. Staff of Playwrights Workshop: James Allardice, Howard Banks: Director of Writers Workshop: Dr. Stuart Hyde. Staff of Writers Workshop and Writers Weekend: Dr. Jack Warfield, William Froug, Ellingwood Kay, Leslie Stevens, Rex Barley. The Playwrights Workshop will concentrate on plays for stage and TV; the Writers Workshop will concentrate on writing for TV, dramatic and nondramatic scripts. Two units of college credit are given for each workshop through University of Southern California. Tuition: $50 for each workshop, $10 for each weekend. Room from $1.50 per night. Board at cafeteria. Last year's enrollment: 14 in Playwrights

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Workshop, 28 in Writers Workshop. Address inquiries to Idyllwild Arts Foundation, Idyllwild, Calif.

PACIFIC COAST WRITERS CONFERENCE, under auspices of Los Angeles State College, will meet on the Vermont Campus of Los Angeles State College, Los Angeles, June 23-July 11. Founded 1953. Director: Wirt Williams. Visiting lecturers: novelists Ray Bradbury and James Kubeck, TV agent Harry Lewis, and other writers and editors to be announced. Lectures cover fiction, criticism, television and motion picture writing, article writing, and writing for children. Three units of college credit given. Tuition: $37.50. Last year's enrollment: 54. Address inquiries to Dr. Wirt Williams, Director, Pacific Coast Writers Conference, Los Angeles State College, 5151 Murphy St., Los Angeles 32, Calif.

CALIFORNIA WESTERN UNIVERSITY WRITERS' CONFERENCE, sponsored by California Western University, will hold its first session on the university campus, San Diego, Calif., July 28-Aug. 6. Morning and evening classes, afternoon round-table discussions. Subjects to be covered include the short story, nonfiction, writing for children, writing for TV, the novel, poetry. Class sessions conducted by Vivian Bresenhen, Carl Glick, Ernie Rydberg, Stuart N. Lake. Round-table leaders: Hal G. Evarts, Ivan Boyd, Betty Baxter Anderson, Natalie Edwin, Ann Passel. Visiting lecturers: Rosemary Taylor, Mary Eunice McCarty, Wilmer Shields, Paul Wellman. Sessions may be attended individually, by the day, or for the entire three weeks. For information, write: Director of Writers' Conference, California Western University, 3902 Lomaland Drive, San Diego 6, Calif.

THE WRITERS' CONFERENCE IN THE ROCKY MOUNTAINS, under the auspices of the University of Colorado, will hold its Twenty-fifth Anniversary Conference at Boulder, Colo., July 21-Aug. 8. Founded 1930. Director: Margaret Robb. Staff: Andrew Lytle, novel; William Peden, short story; Rolfe Humphries, poetry; J. H. Rush, popular science; Ellen Lewis Buell, juvenile fiction; Margaret L. Coit, nonfiction; Harry Muheim, television drama; Alan Swallow, marketing problems. Visiting lecturer: Dr. George F. Reynolds, Shakespearean scholar, for Convocation address. Special features this year are the new workshop on popular science writing and five Cinemascope showings. Tuition: minimum, $60; maximum, $98. Room and board rates: $31-$40 for one week, $97-$127 for three weeks. Ten scholarships to undergraduates, five to graduates. Last year's enrollment: 103. For bulletin, address Margaret Robb, Director, Writer's Conference, University of Colorado, Boulder, Colo.

SUFFIELD WRITER-READER CONFERENCE, known in 1956 as New England Writers' Conference, will meet on the campus of Suffield Academy, Suffield, Conn. July 27-Aug. 2. "An emphasis is placed on the reader. . . . We try to bring together readers as well as writers." Director: Paul G. Sanderson, Jr. Staff: Louis Untermeyer, poetry; George Abbe, interpretation of poetry; Shirley Jackson, fiction; Shirley Barker, fiction; Odell Shepard, nonfiction; Jay Williams, juvenile writing; two others to be announced. Eight scholarships. All-inclusive fee: $90. Last year's enrollment: 20 boarders, 50 day conferees. For brochure, write Paul G. Sanderson, Jr., Director, Suffield Writer-Reader Conference, Suffield Academy, Suffield, Conn.

SOUTHERN WRITERS' WORKSHOP, under auspices of University of Georgia, will meet Aug. 3-8 on the university campus at Athens, Ga. Founded 1957. Director: Frazier Moore. Staff: John Selby, fiction; James Playsted Wood, nonfiction; William W. Davidson, poetry, drama, and television. Visiting lecturers: Lois Mattox Miller, Erskine Caldwell. Special feature: TV setup for closed-circuit production of at least one play selected from those submitted by conferees. Tuition: $50. Rooms: $8 double, $6 single, per day. Last year's enrollment: 72. Address inquiries to Director, Southern Writers' Workshop, Henry W. Grady School of Journalism, *University of Georgia, Athens, Ga.*

INDIANA UNIVERSITY WRITERS' CONFERENCE, under auspices of Indiana University, will hold its 1958 session on the campus of Indiana University, Bloomington, Ind., July 7-12. Founded 1940. Director: Robert W. Mitchner. Staff: Peggy Bacon, juvenile writing; Michelle Cousin, TV writing; *Elizabeth Enright, short story;* John Selby, novel; Reed Whittemore, poetry; Maurice Zolotow, nonfiction. Visiting lecturer: John Crowe Ransom. Prizes for most promising writing in each workshop. One Weekly Reader Children's Book Club fellowship, ten Indiana University Foundation tuition scholarships. Tuition: $15 for first workshop, $12.50 for second; *half rates for auditors* in workshops which have room for them. Rooms: $2.50-$4.50 per person per night. Meals at moderate rates at campus dining rooms. Last year's enrollment: 85. For brochure, write Robert Mitchner, Director, Indiana University Writers' Conference, Bloomington, Ind.

MOREHEAD WRITERS' WORKSHOP, under auspices of Morehead State College, will meet on the college campus, Morehead, Ky., July 21-Aug. 1. Founded 1952. Director: Albert Stewart. Staff: James Still, short story; Wilma Dykeman, nonfiction, fiction; James Stokely, poetry, nonfiction, criticism; Robert Hazel, novel, criticism; *Woodridge Spears, John Napier,* and others to be announced. Special feature: Poets' Theater. Two scholarships covering tuition and room for the best MSS in poetry and fiction submitted by college students. Two hours of college credit, grad., undergrad., for full two weeks. Tuition: $15 per week. Rooms: double, $3 each per week; single, $5 per week. Board in college *cafeteria: $10 to $15* per week. Last year's enrollment: 55. Address inquiries to Albert Stewart, Director, Morehead Writers' Workshop, Box 841, Morehead State College, Morehead, Ky.

MONTANA STATE UNIVERSITY WRITERS' CONFERENCE will hold its tenth anniversary conference July 21-26 on the campus of Montana State University at Missoula, Mont. Founded 1949. Director: H.V. Larom. Staff: Archie Binns, nonfiction; Albert Q. Maisel, nonfiction; Robert O. Bowen, fiction; A. B. Guthrie, Jr., fiction; Bernard Malamud, fiction; Leslie A. Fiedler, poetry, criticism. July 26 will be Montana Writers' Day, special panels on Western writing, Montana writers will appear at the conference dinner. Scholarships for students of the Greater University of Montana only. Tuition: $25. Room in Residence Hall: $1.50 single, $1.25 double. Last year's enrollment: 50. For brochure, address H. V. Larom, Director, Writers' Conference, Montana State University, Missoula, Mont.

UNIVERSITY OF NEW HAMPSHIRE WRITERS' CONFERENCE, under auspices of University of New Hampshire, will hold its twenty-first session at Durham, N. H., Aug. 11-22. Founded 1938. Director: Carroll S. Towle. Staff: Shirley Barker and William Ellis, novel; Frangcon Jones and Thomas Williams, short story; Elizabeth Yates, juvenile writing; Ella Shannon Bowles, nonfiction; Edmund Cortez, radio and TV; Loring Williams and Loyd Haberly, poetry; Margaret Coit; others to be announced. Visiting lecturers: Frederick Packard, Sid Dimond, Lorus and Margery Milne, others to be announced. Seven awards and scholarships including annual Durham Chapbook poetry award. Tuition: $65, contributors, entire conference; $41, contributors, one week; $56, auditors, entire conference; $33, auditors, one week. Rooms: $9 a "week" of six nights. Conference closes with New England Writers Dinner honoring a New England writer. Conference produces a daily newspaper, the *Durham Bull.* Last year's enrollment: 91 from a dozen states, Canada, Virgin Islands. For brochure, write Carroll S. Towle, Chairman, University of New Hampshire Writers' Conference, Durham, N. H.

CHAUTAUQUA WRITERS' WORKSHOP, under auspices of Chautauqua Institution, will hold its twelfth three-week session on Chautauqua Lake, N. Y., June 30-July 18. Founded 1947. Courses are designed to assist the publishing writer as well as the beginner. Syracuse University through its Chautauqua Center grants graduate and undergraduate credit to those who qualify. Director: Walter Spearman. Co-director: Margaret Widdemer. Staff: Margaret Widdemer, fiction; Donald Hall, poetry; John Ehle, stage, radio, TV. The director will lead the nonfiction workshop. Exhibition of published work by students and faculty. Workshop students take advantage of the regular Chautauqua program of lectures, plays, operas, symphony concerts, art exhibits, and short courses. Tuition: for noncredit conferees, $30 per workshop, any three workshops, $75; for credit students, two credits per workshop, $30 for undergraduate credit point, $32 for graduate credit point. Last year's enrollment: 80. Address inquiries to Ruth Skinner, Registrar, Chautauqua Summer Schools, Chautauqua, N. Y.

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SR's GUIDE TO WRITERS' SUMMER CONFERENCES

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Donald A. Dike, Director, Dept. of English, Box 11, Syracuse University, Syracuse 10, New York

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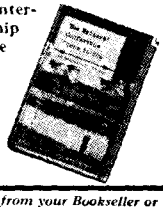

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The Judges:

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Author of
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JOHN K. HUTCHENS
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For brochure, write ETHEL LAMBERT, Sec'y, NYC Writers Conference, Wagner College, Staten Island 1, N.Y.

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Address Director Wirt Williams
Los Angeles State College — Los Angeles 32, Calif.

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SCHOOL OF JOURNALISM WRITERS' CONFERENCE, under auspices of the School of Journalism of Syracuse University, will hold its third annual session Aug. 11-22 on the campus of Syracuse University, Syracuse, N. Y. Founded 1956. Director: Professor Robert Root. Staff: Don Tracy, short story; Robert Root, article writing. Conference includes daily class sessions, private conferences with instructors, an autograph party, social and cultural events of Syracuse University, and recreation in the Finger Lakes and Thousand Islands area. Courses may be taken for credit or may be audited, tuition being the same in either case. Sliding fee scale introduced this year so that those not interested in academic credit may take a course for $30. Tuition: $30-$150. Room and board rates: $25 a week. Last year's enrollment: $30. Writers this summer will be housed in the same small dormitory. Address inquiries to Professor Robert Root, School of Journalism, Syracuse University, Syracuse 10, N. Y.

WRITERS' CONFERENCE AT THE SUMMER SESSION OF COLUMBIA UNIVERSITY, a special service to students registered in the summer session, runs from July 21 to Aug. 7. Established 1951. Director: Williams A. Owens, associate professor of English. Staff: Martha Foley, advanced fiction; Caroline Gordon, novel; Leonie Adams, poetry. Guest speakers: Carson McCullers, R. V. Cassill, Edward Mills, Robert K. Marshall, John Hall

Wheelock, others to be announced. College credit given. Tuition: $30 per point. All conference meetings open without fee to students registered in the summer session; not open to unregistered persons. Address inquiries to William A. Owens, Director, Writers' Conference, Columbia University, N. Y. 27, N. Y.

NEW YORK CITY WRITERS CONFERENCE AT STATEN ISLAND, under auspices of Wagner College, will hold its third annual session July 8-18 on the Grymes Hill campus of Wagner College, Staten Island, N. Y. Founded 1956. Director: Gorham Munson. Staff: Sidney Alexander, novel; Charles Angoff, nonfiction; Hallie Southgate Burnett, short fiction; H. R. Hays, stage, radio, movie, TV writing; George R. Klare, scientific writing; Stanley Kunitz, poetry; Phyllis Whitney, juvenile writing. Evening lecturers: Whit Burnett, Virgil Markham. Coffee table discussions, individual manuscript consultations. Poetry festival July 12. Seminar in religious journalism July 13. Stanley Award in Drama. Weekly Reader Children's Book Club Fellowship and Prizes for juvenile writing. Daily news-bulletin, *Sea Hawk Daily*, published. Last year's registration: 60, full- and part-time, from 13 states and Virgin Islands. Tuition: $55. All-inclusive fee for entire program, board and room: $120. For brochure, write Ethel Lambert, Secretary, NYC Writers Conference, Wagner College, Staten Island 1, N. Y.

WASHINGTON SQUARE WRITERS' CONFERENCE, under the auspices of the Writing Center, Division of General Education, New York University, will hold its second session July 21 to Aug. 1 at the Washington Square College of New York University, New York City. Founded 1957. Director: Warren Bower. Staff: Ralph Bates, novel; Edward H. Schmidt, magazine article and nonfiction book; Galway Kinnell, poetry; Charles Angoff, short story; Lee Wyndham, juvenile writing; Michelle Cousin, TV writing. Guest speakers: Charles Ferguson, John English, Ross Donaldson, Philip Wittenberg. "The heart of the conference is the conferences with teachers over the student's own individual project." Tuition: $75. Room and board rates vary, as students are expected to select their own, with help from the university for those who want it. Last year's enrollment: 30. For brochure, write Assistant Dean Warren Bower, Division of General Education, New York University, New York 3, N. Y.

HUCKLEBERRY MOUNTAIN WORKSHOP CAMP, INC., a nonprofit institution for the arts, will run its writers' conference in four sessions, starting June 15 and closing Aug. 30, at Huckleberry Mountain, Hendersonville, N. C. Founded 1939. Director: Evelyn G. Haynes. Staff: Ruth McCoy Harris, creative writing; Harold Ehrensperger, professional consultant; Helen Diehl Olds, juvenile fiction; Lisa Grenelle, poetry; Chester Smith, photo-journalism. Work scholarships, Grace Evelyn Abbott merit scholarships, De Priest loan scholarships. Tuition: $15 per week in writing subjects. Room and board rates: $35 per week, two in room, $40-$45 single room. Last year's enrollment: 75 during the season. For brochure, write Evelyn Haynes, Huckleberry Mountain Workshop Camp, Inc., Hendersonville, N. C.

ANTIOCH WRITERS' CONFERENCE, under the auspices of Antioch College, will meet on the campus of Antioch College, Yellow Springs, O., Aug. 17-23. Founded 1957. Director: James McConkey. Staff: Robert L. Crowell, Nolan Miller, W. D. Snodgrass, Hollis Summers, Jessamyn West. "The needs of the individual writer will be stressed—his unique problems, his manuscripts. Prose (fiction and nonfiction) and poetry will constitute the only categories. Each writer will be entitled to two conferences." The conference will be limited to 50 writers selected on the basis of their ability and interest. Admission will be on basis of manuscripts submitted in advance and/or recommendation by a publisher or college English department member. Limited number of scholarships available, especially to younger writers. Tuition: $50. Housing available in college dormitory: $13 per person in double room, $16 single room. Meals at approx. $2.50 per day in new Union Building. Last year's enrollment: 23. For additional information, write Director of Continuing Education, Antioch Writers' Conference, Antioch College, Yellow Springs, O.

PORTLAND ANNUAL WRITERS' CONFERENCE, under auspices of Oregon State System of Higher Education, will meet Aug. 4-15 at Portland, Ore. Workshops in the novel, juveniles, poetry, short story, magazine articles and nonfiction books. Academic credit by arrangement. For details, write Robert J. Gridley, Coordinator of Workshops, Portland Summer Session. Oregon State System of Higher Education, 1633 S.W. Park Ave., Portland 1, Ore.

CONTEMPORARY LITERATURE WORKSHOP, under auspices of State Teachers College, Millersville, Pa., will meet July 14-Aug. 1 in Lyte Auditorium on the campus at Millersville, Pa. Founded 1957. Director: Dr. L. S. Lingenfelter. Resident Staff: John B. Shenk, William S. Trout, William F. Diller. Visiting Lecturers: John Ciardi (five lectures), Dr. John H. Powell (seven lectures), Margaret Widdemer (five lectures), Shirley Watkins (two lectures). "To bring teachers, librarians, and mature students into the orbit of the practising writer, to enjoy his experience and advice as well as his literary product; and to earn college credit in the doing—these are the intentions of the Contemporary Literature Workshop." Three college credits optional; auditing by request. Tuition: $34. Room and board: $14 per week. Tuition fee does not cover manuscript advice except those manuscripts accepted by Margaret Widdemer for analysis at conference sessions. Advice on student manuscripts available at discretion of visiting author at $20 an hour. Last year's enrollment: 49. For bulletin, address Dr. L. S. Lingenfelter, State Teachers College, Millersville, Pa.

SOUTHERN STATES WRITING WORKSHOPS will be held July 26-Aug. 9 at Camp Cherryfield for Adults, Brevard, N. C. Workshops will be conducted in poetry, short story, novel, drama, and nonfiction (including special sessions on writing of professional papers, historical articles, criticism, and feature stories). For details regarding staff, tuition, housing, write: Louise Blackwell, 2301 Elliston Place, Nashville 5, Tenn.

WRITERS' WORKSHOP, CORPUS CHRISTI FINE ARTS COLONY, under auspices of the Corpus Christi Branch of American Pen Women and the University of Corpus Christi, will meet June 2-14 on the university campus at Corpus Christi, Tex. Founded 1946. Director: Mrs. Howell Ward. Staff: Charles Angoff, short story, TV drama, poetry. Visiting lecturers: Lilith Lorraine, others to be announced. Writers' Day, June 13. Scholarship awards. Two hours of academic credit to students who qualify. Tuition: $40. Room and board: $3.50 per day. Address inquiries to Mrs. Howell Ward, President, Corpus Christi Fine Arts Colony, 801 S. Broadway, Corpus Christi, Tex.

THE WRITERS' CONFERENCE OF THE UNIVERSITY OF UTAH, under auspices of the University, will meet on the campus of the University, Salt Lake City, Utah, June 16 through June 27. Founded 1947. Director: Brewster Ghiselin. Staff: Allen Tate, poetry; Albert J. Guerard, Jr., novel; Herbert Gold, short story. Scholarships covering tuition and reading fee are available. Annual conference dinner on opening evening. Annual conference picnic, June 22, Little Cottonwood Canyon, at Rancho Chico. College credit given by arrangement to those qualified. Tuition: $35 for two weeks, all meetings; $25 for one two-week workshop; $25 for one week, all meetings; manuscript reading extra. Room and board: per week, $6 for a double room, $7.50 for a single, $10.50 for single room with bath. "Our experience has been that the good writer who knows his craft and the true use of his art can teach others something of what he knows and bring them nearer to the independence of maturity." Last year's enrollment: 57. Address inquiries to Brewster Ghiselin, Director, The Writers' Conference, University of Utah, Salt Lake City, Utah.

BREAD LOAF WRITERS' CONFERENCE, under auspices of Middlebury College, will meet at Bread Loaf, Vt., Aug. 13-27. Founded 1926. Director: John Ciardi. Asst. Director: Paul Cubeta. Staff: Robert Frost, Léonie Adams, John Frederick Nims, poetry; Bruce Lancaster, fiction, nonfiction; William Sloane, William Raney, fiction; Nancy Hale, Dan Curley, short story; Berton Rouché, Catherine Drinker Bowen, nonfiction; Eunice Blake, juvenile writing. Visiting lecturers: Theodore Morrison, Carl Carmer, William Hazlett Upson. "Juvenile writing program now in second year on grant from Weekly Reader Children's Book Club. We consider the program a distinguished addition to Bread Loaf and acknowledge a special debt of gratitude to the sponsors." Eight fellowships available on nomination of publishers, agents, writers; no direct applications considered. All-inclusive fees (tuition, board, etc.): Contributors, $170-$215; Auditors, $145-$190. Last year's enrollment: 160. For brochure, write Bread Loaf Writers' Conference, Middlebury College, Middlebury, Vt.

CHRISTIAN WRITERS' AND EDITORS' CONFERENCE, under the joint auspices of the National Council of the Churches of Christ in America (Division of Christian Education) and the Board of Education and Publication of the American Baptist Convention, will meet at the American Baptist Assembly, Green Lake, Wis., June 28-July 5. Founded 1948. Director: Benjamin P. Browne. Staff: Dr. Alvin N. Rogness, Dr. Marvin E. Smith, Dr. Jerome Ellison, Dr. Gilbert L. Brown, Jr., Marian Maeve O'Brien, Caspar Nannes, Dr. Peter Gordon White, Elizabeth Yates, Anna Rose Wright, Dr. Robert A. Johnston, E. Merrill Root, William S. Mittelstadt, Dr. Roland E. Wolseley, Dr. R. Dean Goodwin, Dr. Ward S. Miller, Marian Brawn, Dr. Laurence E. Nelson, Margaret Wolff, Ethelyn M. Parkinson, Mary Alice Jones, others to be announced. Workshops in experiential writing, article writing, fiction, poetry, drama, curriculum writing, devotional and missionary writing, church publicity. The Christian Writers' and Editors' Conference is followed by the Extension School of Christian Writing, July 2-26; academic credit for three weeks will be granted by the University of Redlands, Redlands, Calif. Fees: registration fee for first week is $15 before May 1, $20 after May 1; each succeeding week, $10. Ac-

commodations vary from $6 double and $5.50 with three to four in room in John Clarke Lodge to higher rates at Roger Williams Inn. Last year's enrollment: 314. For information, write Dr. Benjamin P. Browne, Christian Writers' and Editors' Conference, 1703 Chestnut Street, Philadelphia 3, Pa.

EASTERN REGIONAL CHRISTIAN WRITERS' CONFERENCE will hold its first session on the campus of Eastern Baptist College, St. Davids, Pa., June 21-26. Registration: $10. Board and room: $20. For information, write Dr. Ben Browne, Director, 1703 Chestnut St., Philadelphia, Pa.

ONE- TO FOUR-DAY CONFERENCES

ARKANSAS WRITERS' CONFERENCE, operated by the Arkansas Writers' Conference, Inc., under the sponsorship of the Arkansas Pioneer Branch, National League of American Pen-women, August Engel, and Lily Peter, will meet June 7, 8, 9 at Hardison Hall, Petit Jean Mountain, Petit Jean State Park, Marrilton, Ark. Founded 1945. Director: Anna Nash Yarborough. Staff: Lilith Lorraine, Orville Hancock, Ruth Leveck. Visiting lecturers: John H. Wells, Mrs. Winthrop Rockefeller, Kar Shannon, Paul Faris, Roberta Martin, Rosa Marinoni, Emma Scott, S. A. Siebert, Robert Morris, Howard Clark, Cecil B. Williams, Harold Sherman. Cash awards in poetry, fiction, features, art, music. Registration: $1 a day. Dormitory beds, 75¢ a night. Meals, $3.50 a day. Last year's attendance: about 150. Address inquiries to Anna Nash Yarborough, Arkansas Writers' Conference, Inc., 510 East St., Benton, Ark.

OZARK WRITERS-ARTISTS GUILD will meet at Inspiration Point, six miles west of Eureka Springs, Ark., May 30, 31, June 1. Directors:

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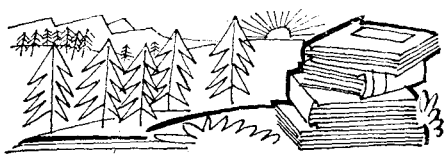
Cora Pinkley-Call and James T. Richmond. Staff: Mrs. Bessie Heck, Mr. and Mrs. Bob Duncan, others to be announced. Registration: $1. Room and board: from $4 a day. Last year's enrollment: 45. Address inquiries to Cora Pinkley-Call, Eureka Springs, Ark.

CALIFORNIA WRITERS CONFERENCE, sponsored by the California Writers Club in cooperation with the *Oakland Tribune* and Oakland Chamber of Commerce, will meet April 10, 11, 12, at the Hotel Claremont in the Oakland-Berkeley hills, Calif. Founded 1955. Director: John Wesley Noble. Staff: Constance Topping, poetry; Vivian Breck, juvenile writing; Alice Means Reeve, short story; John Campbell Bruce, nonfiction; Luther Nichols, novel; Catherine Ware Wright, radio, TV, movies.



Guest speakers: Charles W. Ferguson, Kathleen Norris, Tommy Thompson, Steve McNeil, John Hawkins, Mona Williams, Barnaby Conrad, Ralph Moody, others to be announced. Poetry contest for high-school students of the metropolitan Oakland area. Tuition: $5 for six sessions, or $1 for each session attended. Six three-hour sessions with discussion from the floor. Attendance last year: 2,000 (in 1955 it was slightly under 1,000; in 1956 it was 1,200). Address inquiries to California Writers Conference, c/o Oakland Chamber of Commerce, 1320 Webster St., Oakland 12, Calif.

WASHINGTON, D.C., WRITERS' CONFERENCE will meet May 8, 9, 10 at the Mayflower Hotel, Washington, D.C. Director: Irving Leiberman. Staff: Mary Nourse, Francis A. Soper, Janice Holland, Lawrence P. Fitzgerald, Adam Yarmolinsky, Kathleen Walker, Hiram Haydn, Larston D. Farrar, John H. Kyle, Gwen Barrows. Cash prizes for best manuscripts in categories of fiction and nonfiction, entry fee required. All manuscripts entered will receive criticism. Registration: $15 for May 8 workshop, $10 for May 9 session, $10 for May 10 session. For information, address Washington Writers' Conference, c/o Irving Leiberman, 565 Hipp Annex, Cleveland 15, O.

MCKENDREE WRITERS' CONFERENCE, under auspices of McKendree Writers' Association, will meet on April 26 on the campus of McKendree College, Lebanon, Ill. Founded 1955. Director: Dr. Mildred Silver. Workshops in short story, magazine articles and features, poetry, religious writing, juveniles, teaching writing to children. Staff to be announced. Visiting lecturers: Dr. Kenneth L. Wilson of the *Christian Herald*, Dr. James M. Flanagan of *Christian Evangelist*. Tuition prizes for high-school students; six $15 and six $10 prizes, two for each workshop. Fees: $3 for adults, $1 for students, plus $1 for luncheon. Last year's registration: 75. Address inquiries to Dr. Mildred Silver, Director, McKendree Writers' Conference, McKendree College, Lebanon, Ill.

CHICAGO WRITERS' CONFERENCE will meet twice this year, on April 24-26 and on Oct. 2-4, at the Sheraton-Blackstone Hotel, Chicago, Ill. Founded 1955. Director: Irving Leiberman. Staff: Jack Walters, Charles E. Lee, Bernard Sabath, Robert Ostermann, Dr. Charles H. Wilson, Robert McCoy, W. Kem Jackson, Philip Lesly, Richard E. Gosswiller, Miss Era Bell Thompson, Ella Williams Porter, Philip Appleman, M. A. Stedman, Paul Friggens, others. Contests ($3 per manuscript entry fee). Cash prizes for best manuscripts; all manuscripts receive criticism. Tuition: $15 for April 24 workshop, $10 for April 25 session, $10 for April 26 session. Last year's attendance: 150. For bulletin, write Chicago Writers' Conference, c/o Irving Leiberman, 565 Hippodrome Annex, Cleveland 15, O.

UNIVERSITY OF KANSAS WRITERS' CONFERENCE, under auspices of University of Kansas Summer Session, School of Journalism, and Extension, will meet June 24-27 on the University campus at Lawrence, Kan. Founded 1948, suspended 1950-52, resumed 1953. Director: Frances Grinstead, associate professor of journalism. Staff: Elizabeth Gregg Patterson, fiction; Virginia Scott Miner, poetry; Bob Wormington, teleplay; Francis Kroll, juvenile; Paul M. Angle, nonfiction. Guest speakers: James Gunn, Elmer F. Beth. Emphasis placed on round tables for six to ten persons and on close personal attention to MSS. Sales by members since last year include *Ford Times*, *American Home*, *The Saturday Review*, *Literary Review*, *University of Kansas City Review*, book for girls to Dodd, Mead, and newspaper pieces. Tuition: $25. Rooms: $3.50 with roommate, $5 singly. Inexpensive meals at cafeteria. Last year's enrollment: 39. For brochure, write Professor Frances Grinstead, 203 Flint Hall, University of Kansas, Lawrence, Kan.

STATE OF MAINE WRITERS' CONFERENCE, sponsored by the Ocean Park Assembly, will meet Aug. 22, 23, 24 at Ocean Park, Me. Founded 1941. Director: Sheldon Christian. Staff: Harold Willard Gleason and Louise Darcy, poetry; Elva Harris, poetry and short stories; William E. Harris, features; Dan Kelly, radio, TV; Doris Ricker Marston, fiction. Visiting lecturer: Wilbert Snow. Poetry tournament, Aug. 23; inspiration party on beach, 7:30 a.m., Aug. 24; reception, tea and book fair, Aug. 24. Announcement of prose contests, reports on annual chapbook. Registration fee: $3 for two days. For accommodations write Ocean Park Hotel, conference headquarters, Ocean Park, Me. Last year's attendance: 75. Address inquiries to Sheldon Christian, 10 Mason St., Brunswick, Me.

MICHIGAN WRITERS' CONFERENCE, under auspices of Department of English, University of Michigan, will meet May 22-23 at the University of Michigan, Ann Arbor, Mich. Founded 1953. Director: Robert F. Haugh, associate professor of English. Staff: Donald Hall, poetry; Allan Seager, nonfiction; Robert F. Haugh, fiction. Guest speaker: John Ciardi. Attendance free. Fees for manuscript reading only. Last year's enrollment: 105. Address inquiries to Robert F. Haugh, 2617 Haven Hall, University of Michigan, Ann Arbor, Mich.

DETROIT WRITERS' CONFERENCE will meet Aug. 22-23 at the Crowley-Milner Department Store, Detroit, Mich. Founded 1955. Director: Irving Leiberman. Staff: Laura Pardee, Mary Frances Doner, Dirk Gringhuis, Wanda Mackinnon, Roger M. Busfield, Jr., Orma McCormick. Subjects: TV writing, articles, novel, poetry, short story. Tuition: $10 a day. Last year's attendance: 100. Address inquiries to Irving Leiberman, 565 Hippodrome Annex, Cleveland 15, O.

DRURY COLLEGE WRITERS' CONFERENCE, under auspices of the Drury College Adult Education Program in cooperation with the Department of English, met March 21-22 on the campus of Drury College, Springfield, Mo. Founded 1950. Director: Adelaide H. Jones. Staff: Shirley Fisher, Dwight V. Swain. $100 prizes awarded for prose and poetry with an Ozarks background. A professional criticism service for semiprofessional writers, instituted in 1957, was continued. Tuition: $4 for two days. 1957 attendance figures: 110 paid members, 92 staff and Drury students. Address inquiries about 1959 conference to Adelaide H. Jones, Writers' Conference, Drury College, Springfield, Mo.

MID WEST SILVER LAKE WRITERS' CONFERENCE will meet at Oak Haven, Fairmont, Minn., July 23-28. Founded 1953. Director: P. Evans Coleman. Staff: Dr. John G. Neihardt, short story; Dr. Margaret Ball Dickson, poetry; Dr. P. Evans Coleman, novel. Guest speakers: Austin Wahl, Annabelle Webb. Tuition: $15. Room and board: $3.50-$4 per day. Last year's enrollment: 16. Address inquiries to P. Evans Coleman, Rte. 3, Fairmont, Minn.

EASTERN NEW MEXICO WRITERS' WORKSHOP, under auspices of Eastern New Mexico University, will meet June 19-21 on the campus of Eastern New Mexico University, Portales, N. M. Founded 1952. Director: Dr. E. Debs Smith. Staff: Jack Williamson, science fiction; Siddie Joe Johnson, juvenile writing; Frank Bennett, magazine writing; Anatol Rapoport, semantics; H. Grady Moore, children's verse; Dr. B. June West, coordination of high-school workshop. $100 awards. Ten high-school student scholarships. One hour university credit, graduate or undergraduate. Tuition: $10. Room and board: $3.50 per day. Last year's enrollment: 90. Address inquiries to Dr. E. Debs Smith, Eastern New Mexico University, Portales, N. M.

NEW YORK WRITERS' CONFERENCE will meet Nov. 6-8 at the Sheraton-McAlpin Hotel, New York, N. Y. Founded 1957. Director: Irving Leiberman. Staff: Andre Fontaine, Mike Land, Helen Diehl Olds, Howard Cady, Pauline Bloom, Robin Little Kyriakys, Doris S. Patee, Clay S. Felker, Maurice Zolotow. Prizes. Tuition: $10 a day. Last year's attendance: 100. Address inquiries to Irving Leiberman, 565 Hipp Annex, Cleveland, O.

CLEVELAND WRITERS' CONFERENCE will meet June 26-28 at the Higbee Department Store, Cleveland, O. Founded 1952. Director: Irving Leiberman. Staff: Leona Wilson, Shirley Simon, John S. Morgan, Mrs. Fred Henry, E. W. McMunn, W. Grayson Lappert, Alice Crane Williams, A. R. Albert. Workshops in article and juvenile writing, talks on TV writing, novel, short story. Prizes. Tuition: $10 a day. Last year's attendance, about 100. Address inquiries to Irving Leiberman, 565 Hipp Annex, Cleveland 15, O.

COLUMBUS WRITERS' CONFERENCE will be held Sept. 11-13 at a major hotel at Columbus, Ohio. Director: Irving Leiberman. Staff to be announced. Prizes. Address inquiries to Irving Leiberman, 565 Hipp Annex, Cleveland 15, O.

SHORT COURSE IN PROFESSIONAL WRITING, under auspices of School of Journalism, University of Oklahoma, will meet June 9-11 in the Oklahoma Memorial Union Building, University of Oklahoma, Norman, Okla. Founded 1938. Directors: Foster Harris and Dwight V. Swain. Workshops on poetry, nonfiction, short story, religious writing, novel, TV, confessions, juveniles, men's magazines. Guest speakers: Robert Amussen, Alfred Delacorte, Gordon Nelson, Paul R. Reynolds, others. Reception featuring former students whose books have been published. Tuition: $15. Dormitory rooms available, $2 per night. Last year's enrollment: 300. Address inquiries to School of Journalism, University of Oklahoma, Norman, Okla.

PHILADELPHIA REGIONAL WRITERS' CONFERENCE, under the auspices of a number of writers' clubs in the Philadelphia area, will hold its tenth annual conference June 11-13 at the Sylvania Hotel, Philadelphia, Pa. Established 1949. President: Robert Berolsheimer. Staff: Pauline Bloom, short story; Frank H. Weir, articles and features; J. Douglas Perry, story; Dr. Austin J. App, basic problems and principles; Dr. Thomas P. Haviland, poetry. Prizes and scholarships. Registration: $2 plus $3 for each workshop selected. Last year's attendance: 100. Address inquiries to Emma S. Wood, Registrar, P. O. Box 897, Philadelphia 5, Pa.

WESTERN PENNSYLVANIA CONFERENCE FOR READERS AND WRITERS, under auspices of English Department of University of Pittsburgh, will meet May 14-15 on campus of University of Pittsburgh. Founded 1948. Director: Edwin L. Peterson. Lecturers: Louis Untermeyer, Saunders Redding, Agnes Sligh Turnbull, Elliot Schryver, Sara Henderson Hay. Last year's attendance: 1,000. Address inquiries to Edwin L. Peterson, Director, Western Pennsylvania Conference for Readers and Writers, University of Pittsburgh, Pittsburgh 13, Pa.

PITTSBURGH WRITERS' CONFERENCE will take place July 17-19 at Penn-Sheraton Hotel, Pittsburgh, Pa. Director: Irving Leiberman. Staff to be announced. Prizes. Address inquiries to Irving Leiberman, 565 Hipp Annex, Cleveland 15, O.

WRITERS ROUND-UP, under auspices of English Department of West Texas State College, will meet April 9-12 at the Amarillo Center, West Texas State College, 2201 Harrison St. Founded 1950. Director: A. Kirk Knott. Staff: Lon Tinkle, Dr. J. H. Rush, Loula Grace Erdman. Guest speakers: Elise Miller Davis, Laurene Chinn, Helen Huff, Ned Toomey, Donald Q. Tarver. Tuition: $8. Last year's enrollment: 45. Address inquiries to A. Kirk Knott, Department of English, West Texas State College, Canyon, Tex.

LEAGUE OF VERMONT WRITERS' INSTITUTE, under auspices of University of Vermont, will meet July 8-9 at the Student Lounge, University of Vermont, Burlington, Vt. Founded 1929. President: Mary Pearl. Speakers and panels to be announced. No registration fee. Last year's attendance: 80. Address inquiries to Mary Pearl, President, League of Vermont Writers, 58 De Forest Road, Burlington, Vt.

PACIFIC NORTHWEST INTERNATIONAL .WRITERS' CONFERENCE, an incorporated nonprofit literary association, will meet July 24-26 on the campus of the University of Washington, Seattle, Wash. Founded 1956. President: Dr. Harry Bauer, librarian of the University of Washington. Speakers to be announced. "Theme—Inspiration for Beginners; Technique for Craftsmen; Reunion for Professionals." Tuition: $16. Last year's enrollment: 340. Address inquiries to

Harry C. Bauer, President, Pacific Northwest International Writers' Conference, Box 1431 Greenwood Station, Seattle 3, Wash.

BERMUDA HOLIDAY WRITERS' CONFERENCE will meet Aug. 2-8 at the St. George Hotel, Bermuda, flying from N. Y. on Aug. 2, returning by airliner Aug. 8. This succeeds the Writers' Floating Workshop promoted last year by American-Foreign Travel Associates of Doylestown, Pa., who will act as travel agency for the new conference. Director: Irving Leiberman. All-expense fee covering literary tea and instruction: $227.95. For bulletin, write Irving Leiberman, 565 Hippodrome Annex, Celeveland 15, O.

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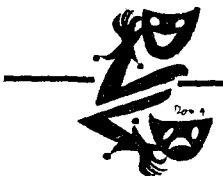

BROADWAY POSTSCRIPT

The Gospel of George Bernard Shaw

MARCH'S most ambitious project was a tabloid version of Shaw's **"Back to Methuselah."**

Even the full-length original of this five-part leviathan is less a play than a Sunday-school lesson in the "First Church of Shaw Science-Fictionist." While condensing the work makes it possible for us to get through it in one sitting, it also makes each scene more difficult to act and to relate to the 1920 world from which it came. What adaptor Arnold Moss has done is to present the more abstract, and hence less colorful, portions of the play as lantern slides, which he interleaves with an impersonation of the bearded playwright speaking mainly out of the preface.

The living pictures begin with Adam and Eve discovering death; they decide then and there to rid themselves of the burden of immortality by willing existences of exactly 1,000 years. Then we meet Cain, who has invented murder and set up the philosophy that only death or the dread of death makes life worth living. Already the 1,000-year lifespan is on the way to being shortened to its present mark.

We now hop forward to 1920 and to the brothers Barnabus. Their discovery is that in order for man to have the incentive to become really good at his vocation, he should live 300 years. Since "Nature always proceeds by jumps," Shaw postulates for us a couple who miraculously are still alive 250 years hence. They decide to marry and produce a race of long-lived people like themselves.

One thousand years later we find a world in which long-lived and short-lived people co-exist. In a typical Shavian joke the long-lived people are natives of Western Ireland, and the short-lived ones are almost indistinguishable from the contemporary Britisher. Here Shaw seems to be comparing our descendants who cannot improve because they have only recollections of the past to guide them with a race of long-lived people who have improved because of a determination to meet the responsibilities of the future.

The final episode in this outline of history occurs in 31,290 A.D. The world is now inhabited exclusively by long-lived people who have speeded up the process of physical development to the point where the individual emerges from the egg as an adolescent and grows to maturity in four years. But it is still not Utopia. They realize that only an existence free of a body can satisfy them. It seems to be Shaw's religion that the Life Force can push human beings into becoming all life and no matter in a universe of infinite possibility.

If this summary seems blunt and not terribly dramatic, so does the present play. Without Shaw's original witty embroidery, it is pretty much plain sermon. The performances by Tyrone Power, Faye Emerson, and Valerie Bettis lack that quality of "biting into a fresh apple," and that religious passion for ideas, that is the secret of Shavian acting. And the literalism of the sets and costumes works against our imaginations.

Possibly there is a way to make "Back to Methuselah" come alive in one theatre evening. But Shaw has made it as difficult as he could for us to do so. Not only has he put himself in the unfamiliar position of writing about what he is for, rather than what he is against, but he allows "Back to Methuselah" to depart from the three unities to a greater extent than does any play ever written.

THE Stratford Festival Company of Canada likewise brought us a difficult project, Shakespeare's **"Two Gentlemen of Verona."** While the presentation serves to demonstrate the exquisite production and vocal standards this company so amazingly maintains, the comedy, played in Edwardian dress, is generally less effective than was the robust and less-skilled burlesque of the same play the New York Shakespeare Festival put on in Central Park last summer.

A SLIGHT exception to March's disastrous mood is the off-Broadway revival of Arthur Miller's **"The Crucible."** Presented in-the-round at the Martinique Hotel, the performances have more emotional impact than they did in the Broadway version. The focus goes much more strongly on the character of Proctor, played with great sincerity and fervor by Michael Higgins. Whatever we may think of Mr. Miller's implied message that there is a similarity between the atmosphere of Salem's witch-hunting and today's Congressional hearings, we can be moved by watching a fallible human being struggle unsuccessfully agains the grain of his times.

—HENRY HEWES.

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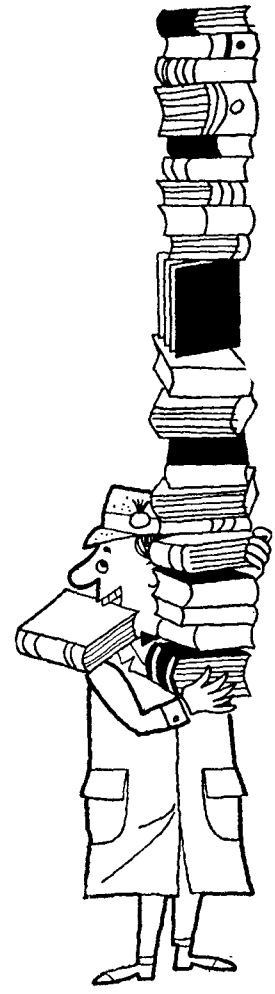

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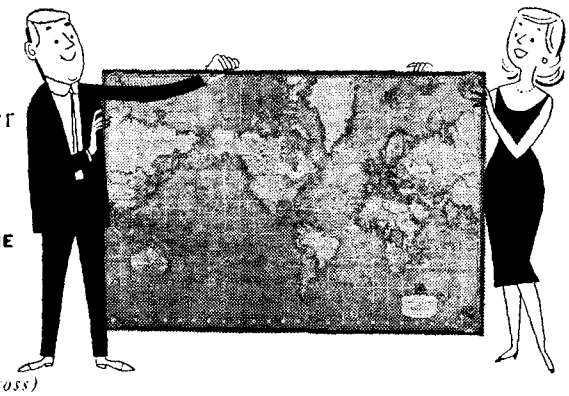

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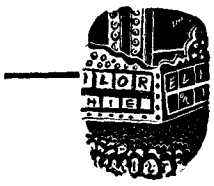

SR GOES TO THE MOVIES

Truth and Illumination

THE new emphasis that the studios today are placing on the adaptation of best-selling novels seems to be affecting the screen in many important ways. For one thing, in pictures like "A Farewell to Arms," "Peyton Place," and "Sayonara" we have been able to observe a greater frankness about human relationships. Where the original novel included incidents of seduction, miscegenation, rape, or illegitimacy, these things were discussed forthrightly in the script, not dodged or "licked" into meaninglessness. Along with this has gone a growing recognition that it takes not clever plotting but fully dimensioned characters to make such incidents seem not only true but valid and significant, illuminating rather than simply sensational. Indeed, in two of the most recent additions to Hollywood's literary shelf, **"The Long, Hot Summer"** (from William Faulkner's "The Hamlet") and Irwin Shaw's **"The Young Lions"** (both Twentieth Century-Fox), there is an almost total lack of conventional plot: both films are concerned primarily with the spiritual development of human beings under the stress of highly specific and dramatic circumstances.

The natural concomitants of this underlining of character are the increased demands placed upon the individual performers, a greater complexity of acting skill, and the casting for talent rather than for personality and youthful good looks. Significantly, the cast of "The Long, Hot Summer" is headed by Joanne Woodward, Paul Newman, Anthony Franciosa, and Orson Welles, the cast of "The Young Lions" by Marlon Brando, Montgomery Clift, Dean Martin, and Hope Lange. All of them (with the single exception of Martin, who was chosen strictly as a type) have had ample opportunity to display their thespic talents before. And all of them—no matter what their individual school, training, or "approach" might be—are known and respected in the industry as serious and gifted performers.

Probably none of them is more highly regarded at the moment than the slim, blonde, demure Joanne Woodward. Still in her early twenties, with only four pictures to her credit, she is perhaps best representative of the newer talents now being brought to Hollywood. The winner of this year's Academy Award for the best feminine performance of 1957, in a field that included such seasoned veterans as Deborah Kerr, Anna Magnani, Elizabeth Taylor, and Lana Turner, her assets consist of a fresh, green-eyed beauty, an intriguingly smoky voice, an innate Southern charm and an abundance of the dazzling, protean talent that assures longevity. Joanne Woodward is not merely a star; she is an actress. And as "The Long, Hot Summer" affirms, one of the best of our time.

Her acting, she claims, came naturally. She began performing as a child, majored in dramatics at Louisiana State and, after two years, went on to New York to continue her studies at the Neighborhood Playhouse. Her teacher there, Sanford Meisner, is unabashedly her god. "After 'Three Faces of Eve'," she said recently, "he sent me a note of congratulations. Congratulations from Sanford Meisner! I immediately had his letter framed and hung it in the position of honor in my home." She left no doubt but that, even if she were to win the Oscar for her performance (or performances) in that same picture, it would place second in her esteem to Meisner's own accolade. She also belongs to, and when in New York works occasionally with, the Actors Studio, although she denies that she is an exponent of "The Method."

While still a student at the Neighborhood Playhouse, Miss Woodward was signed by one of the talent agencies and has worked continuously ever since. "I confess I feel rather self-conscious about it," she admitted. "I suppose I should have pounded the streets and haunted the producers' offices, the way they do it in the fan magazine articles. But the truth is that almost immediately I began getting parts in television, and these kept me going until I was ready for Broadway. I guess I have played over a hundred roles on TV." Her most recent, co-starring with her new husband, Paul Newman, was in "The Eighty-Yard Run" for "Playhouse 90."

—From "Long, Hot Summer."
Orson Welles and Joanne Woodward—"greater complexity of acting skill."

Her Broadway debut, while considerably less romantic than anything a press agent might dream up, nevertheless revealed her growing capacities as an actress. As understudy for both the plain and the pretty sister in Joshua Logan's production of "Picnic," Miss Woodward had the opportunity to perform each role some fifty times during its protracted run—and so effectively that she began to receive the inevitable movie offers. Signing with Twentieth Century-Fox, she did a Western on loan-out to Columbia, "Count Three and Pray," then "Three Faces of Eve," "No Down Payment," and now Clara Varner in "The Long, Hot Summer."

ORIGINALLY, another actress had been slated to play Clara and Miss Woodward was tested for the part of Eula, the scatterbrained sex-pot acted by Lee Remick. "I begged to do Clara," Miss Woodward recalled with a smile. "I told the studio that if I had to play one more 'cukey' Southern girl I'd be tagged as the Una Merkel of our day. Fortunately—and I guess I really am lucky—the other girl wasn't available, and so I got the part, although I still had to convince the director, Marty Ritt, that I could play it. We had rather different conceptions of Clara, and I think we both had to change a little before we began to see eye to eye. After that, though, we got on marvelously."

Clara is just the kind of role that any young actress would dream of playing—a lonely, level-headed, sex-starved girl whose red-neck father (Orson Welles) has been frightening off all the eligible young men in the area since she was old enough to hold hands. She is dominated by him but not broken; and when he tries to force her into marriage with an arrogant young stud of his own choice (Paul Newman), she breaks out in open rebellion. The part includes at least three artfully conceived and beautifully-written sequences—a long, forthright discussion with another girl her own age on how it feels to be "still on the green side of twenty-five" without a man, an impassioned rejection of her father and his ways as she spurns Newman's advances,

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and a heartbreakingly humble appeal for love from the thin-blooded aristocrat who seems to be her only alternative (Richard Anderson). And each of these scenes Miss Woodward illuminates with an openness, a grace, a depth of feeling that make the character vibrant with life.

"The Long, Hot Summer" is hardly Faulkner's vision of Yoknapatawpha County, even though most of the incidents and all the characters have been adapted from his work. In creating the screenplay, however, Irving Ravetch and Harriet Frank, Jr. have chosen to concentrate on these rather than upon the broader canvas of social stratification and the tradition-bred conflicts that lie behind his novels. The script's final resolution, an ordeal by fire that brings everything right, is curiously abrupt and unsatisfying, a strange reversion to a simpler form of story construction. And yet, despite these qualifications, the playing of Miss Woodward and her cohorts give "The Long, Hot Summer" a validity of its own, the rare excitement of seeing human beings in depth upon the screen.

SOMETHING of this same excitement is to be found in "The Young Lions," again generated by the performances of an exceptionally talented cast. "Lions" is, of course, a war story, but a war story in which heroics, strategy, and combat action are subordinate to an exploration of the motives, the reactions, the growing doubts and certainties of its three central characters, two American G.I.'s and a Nazi lieutenant. As in the novel, the three pursue their separate ways, intertwining occasionally and by chance until the final, fatal encounter (altered a bit for film purposes). As in the novel, the development is cyclical, contrapuntal, turning from one character to the other at the crucial stages of their lives. It is a difficult form for motion pictures, requiring a careful balancing and weighing of disparate elements to provide a steadily increasing dramatic tension; but between screen writer Edward Anhalt and director Edward Dmytryk this problem has been brilliantly solved. Interest never slackens for a moment as the scene shifts from Germany to New York, from Stateside training camp to Libyan desert, from London to Berlin to Paris to the fighting fronts.

If this construction posed difficulties for the writer and director, however, it was doubly hazardous for the cast. Movies, of necessity, are constantly being shot out of sequence; the economics of the industry permit no other way. But in the normal, straight-line story, the actor has certain reference points. He knows what scene went before, what bit of business will follow. In "The Young Lions," on the other hand, the action seems to arc over from one sequence to the next. The Noah Ackerman (Montgomery Clift) we see fighting with his unit in France is surer, harder than the young man we had last seen returning fearfully to barracks after going AWOL in New York. But in the interim we have been watching Christian Diestl (Marlon Brando) with the Afrika Corps and Michael Whiteacre (Dean Martin) during an air raid in London. It is up to the actor to supply the transition, to fill the spiritual growth that had, as it were, taken place off-stage but for which the script provides all the clues. Even though the American scenes that open the film were actually shot *after* the European sequences!

Incredibly enough, this sense of growth, of development exists for each of the leading players, although for different reasons in each case. For Brando, with short blond hair and meticulous German accent, it was of course "The Method," that unique process of building a character from the inside out. For Martin it seems to have been rather, as suggested above, a stroke of miracle casting; he himself said, "I play a guy who's a lot like me." But for Montgomery Clift, an "instinct" actor virtually without formal theatrical training, the complex role of the diffident Jewish boy demanded some of the hardest digging of his life, a dredging from his own store of experience to project a character alien yet sympathetic to him. "I don't know what it is in my life," he said recently, "what accumulation of daily living, of loving, of not loving, of hating, of not hating—I don't know, but somehow it's all here amalgamated in my life, so I think I did justice to Noah. Maybe if I'd played Noah ten years ago, I wouldn't have been able to go so deeply into the part."

"Acting," Clift continued, "is plainly and simply a task, the combination of truth and illumination. It isn't enough just to be truthful, although that is certainly hard enough. But to discover for yourself the truth of a situation, the real relation between one person and another, and then to illuminate it so that everyone can see —there is the basic problem for the actor." It is this marvelous quality of illumination, flickering about the solidly-drawn characters of both "The Young Lions" and "The Long, Hot Summer," that raises these two films far above the level of ordinary entertainments, that makes them immediate, affecting, and memorable.

—ARTHUR KNIGHT.

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MUSIC TO MY EARS

Debuts of Rysanek, Hoffman

SUDDENLY (as the advertisements have been saying) it's Verdi's "Macbeth." After 110 years in which this score of the master's thirty-fifth year has had but a scattering of performances in New York, it has appeared twice in the same winter, with the first Metropolitan production scheduled for next winter. The latest hearing, with Thomas Scherman in charge of the Little Orchestra and assorted vocalists in Carnegie Hall, gave more reason for anticipating that event than the previous one in the City Center.

One reason, unquestionably, was the Lady Macbeth of the Viennese-born Leonie Rysanek, who won audience favor about as quickly as any singer heard here in years. This has to do with a fine voice impressively used, a figure more nearly svelte than the average prima donna's, and a show of dramatic temper that transcended the limitations of a concert presentation. Italian is not Miss Rysanek's first operatic language (she is known to record buyers for her Leonore in "Fidelio," as well as for the stunning performance of the principal part in Strauss's "Frau ohne Schatten"), but she copes with it more persuasively than most singers of Central European background.

Perhaps it would be more accurate to say that Rysanek has a voice of fine qualities rather than a fine voice, for it is not all of a piece, and some pieces are deficient. I refer particularly to the lower range, which is dull in sound and not well supported. But it is one of those voices of which it may be justly said "the higher, the better." The mid-range (around D) is solid, the upper compass full, flexible, and—to use a term sometimes applied to string instruments—outspoken. Top C's are a sport rather than a hardship to Rysanek, and she indulged herself with a high D flat at the end of act one, though the score modestly calls for the lower octave only. The soaring quality to override the typically Verdian ensemble is hers at will, assuring her of success in such literature whatever the shortcomings elsewhere. The involutions of the "Brindisi" were given with an appropriately lightened sound, the flourishes of the "Sleepwalking Scene" proving her adept in such matters as well. Dramatically, her Lady Macbeth was an intermittent affair, but of her basic vocal competence there could be no doubt.

Scherman provided a more compelling kind of leadership than in almost anything previously heard from him, while omitting ballet music, abridging the second-act finale, and otherwise trimming the meat uncomfortably close to the bone. The sudden inability of Martial Singher to perform found an uncommonly adept replacement in William Chapman, who added to the esteem he earned at the City Center in this role. With his kind of dramatic baritone, Chapman should have a Metropolitan future. Donald Gramm was the excellent Banquo, John McCollum an able MacDuff. The efforts to provide dramatic detail to the concert presentation were mostly inept: such addenda should be bold if they are done at all. These were conservative and unconvincing. The audience responded with increasing warmth as the evening progressed, and by the end of Act II was in as vociferous voice as the singers.

THIS season's series of "Tristan" performances at the Metropolitan being something more than sub-standard, it required a magnetic attraction to overcome normal resistance to a second hearing of the Moedl-Vinay-Cassel-Edelmann cast. Rudolf Bing provided it in an end-of-the-season debut for Grace Hoffman, a Cleveland-born mezzo who has been singing in Europe for half a dozen years as Brangaene. She brought with her the experience of singing the same role at Bayreuth last summer, in addition to a strong, well-placed voice, solid musicianship, and sufficient volume to be heard when she was singing alone or in passages not challenged by heavy orchestral sound. In these, her dynamic range, *vis a vis* the kind of performance Fritz Stiedry was conducting, was inadequate. Dramatically, her Brangaene was rather rudimentary. Vinay, it may be noted, has abandoned the aging beard he wore for this role earlier in the season, and is currently playing it both shaven and shorn.

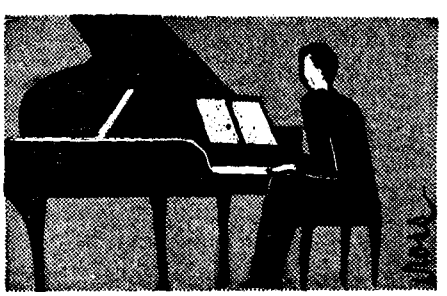
ERNEST ANSERMET's second round of Philharmonic programs provided a rehearing of Frank Martin's "Petite Symphonie Concertante" which he introduced at an appearance with the NBC Symphony in 1948. This was hardly an apt choice for a Carnegie Hall concert, for the adjustment of values among the solo instruments—harpsichord, piano, and harp—tended to be obscured by the sound of the two string orchetras in Martin's score. The interplay of sonorities was much better conveyed through the microphone at the Sunday broadcast than in the hall itself. Sylvia Marlowe was the harpsichordist, with two members of the orchestra—Christine Stavrache, harp, and Bruce Prince-Joseph, piano—as her associates. The compelling experience of this program was Nathan Milstein's response to the Tchaikovsky violin concerto, ardent and beautifully controlled, to which Ansermet applied his special sense of the Russian idiom. Borodin's Third (unfinished) Symphony and Dukas's "La Peri" were the parenthetical surroundings.

A COMPARABLE acoustical contradiction, on a different scale of values, afflicted the performance of Bach's "St. Matthew Passion" directed in Carnegie Hall by Erich Leinsdorf. An oversized choral group (the Rutgers University Choir) arranged in an inverted $\wedge$, volleyed and thundered from stage left to stage right at each other, with the orchestra cramped into the space between them, and the Columbus Boychoir at the point of the $\wedge$.

It was, indeed, well toward the middle of the first half before the soloists, intimidated by the mass of sound all around, could refrain from overproducing and settle down to the kind of singing to be expected from Blanche Thebom, mezzo; Maria Stader, soprano; Nicolai Gedda, tenor; Kenneth Smith, bass; and Norman Farrow, bass. In the crucial role of the Evangelist, Gedda manifested more good will and artistic impulse than sure command of the difficult tessitura in which this part is written. Thus, the oustanding work of Mmes. Thebom and Stader (especially when they sang together) was minimized.

Whatever the comment on fine points, the basic reality was that Leinsdorf committed himself to a heavy, ponderous treatment through the sheer number of chorus personnel utilized. As the individual participants lack richness of sound or the discipline of professional singers, the multiplication of them compounded the undesirable. It was, perhaps, a proud night for New Brunswick, but not for Leipzig.

—IRVING KOLODIN.



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MID-MONTH RECORDINGS

CANONS FOR CRITICS

By LEONARD FEATHER, *jazz critic and author of "The Encyclopedia of Jazz."*

JAZZ was once the profligate youth whose name was not uttered in any decent house of music, a gin-crazed eccentric found hanging around underground cabarets and dime dance halls. Today the same child is the adopted son of eager and numberless foster parents ranging from Catholic priests to society art patrons and has the official endorsement of the U.S. State Department and of Helena Rubinstein.

The self-evident merits of the domestic acceptance, no matter how belated, of an art form that at one time seemed to have been designed more for export than for local encouragement, have produced the inevitable corollary adjustment of standards. Jazz records, now saturating the market at an alarming pace and giving premature exposure to talents aged all of six weeks in the woodshed, are subject to the scrutiny of an ever-growing task force of critics. The present embarrassment of riches has made it necessary for the jazz reviewer to set his sights a little higher than they might have been in the days when almost any jazz on records was a welcome rarity.

Today it is literally impossible for anyone, whether fan, musician or critic, to give even one full hearing to all the jazz LPs released if he is to allow time for sleep and the other inescapable necessities of daily life. In selecting the material on which he is to report, the writer must have an almost extrasensory knowledge of the music likely to be found on the records he *rejects*. Often he will avoid a certain LP because the artist or the probable style of the music has no appeal for him; almost as often he will miss something that might have broadened his knowledge or stimulated his interest. The music neglected in these omissions became the victim of some objective fact about the composition, the performer or even the album cover, that stemmed from nothing more than a simple case of prejudice.

The negative aspects of such objective judgments, however, are of minor importance in comparison with the confusion that can arise from false standards in assessing the music the listener *does* get to hear.

Jazz, as much as any of the lively arts and more than most, requires complete subjectivity. Yet there is not a critic alive today, and I admit to being no less guilty than any of my contemporaries, who has never let objectivity interfere with his emotional reaction to a jazz performance.

The listener to jazz, whether it be on a record or in a night club or concert hall, knows too much about what he hears. He knows who is performing and how he reacted to earlier work by the same performers; often, too, if he happens to be a writer, he has backstage information about the composer, the arranger, the amount of rehearsal, the condition of health or sobriety of the artist, the origin of his style, his age, his friendship or hostility toward the critic, and a dozen other irrelevancies, all of which, consciously or subconsciously, are bound to color the reviewer's verdict.

Obviously no music can be judged in a vacuum. There must be a frame of reference; but the frame must not be twisted into a yardstick. The cliché often repeated by Duke Ellington, "If it sounds good, it *is* good," has been rejected by those who must have all the facts at their fingertips before deciding how good it was.

A few months ago, during a "blindfold test" interview with one of the greatest living jazz trumpet players, Joe Newman, I played him a record which he described as sloppily performed; the drums were too loud, he added, and the whole band did not swing. Yet similar performances by this band at the Newport Jazz Festival had been the subject of ecstatic reports by most of the leading jazz critics and by a number of national magazines. The reason is simple. The musicians were from 13 to 17 years old and were members of a high school band. They played so well, *for a high school band*, that this completely obscured, for most listeners (including the critics) the negative aspects that emerged when Newman, not informed of their identity, judged them on a subjectively pure basis.

A similar paradox arose when a group of venerable New Orleans musicians aroused the passions of traditionalist jazz fans during the 1940s. The jazzmen's sincerity was unquestionable, but their limited technique precluded the achievement of any valid music, as was pointed out in innumerable "blindfold tests" when their age and backgrounds, not being known to the listeners, could not compensate for these deficiencies.

Another curious illustration occurred on a broadcast when a panel that included Dizzy Gillespie, Cannonball Adderley, Dick Hyman and others agreed unanimously that Billie Holiday was the singer on a record they had just heard, and accorded it the respect due an artist of this caliber. It was then revealed that the performer was a young lady named Marilyn Moore, who without deliberately imitating Miss Holiday happens to have a timbre and sense of phrasing that are almost identical.

Some weeks later a *Down Beat* critic who did not have the advantage of this subjective pleasure, but had listened to Miss Moore's performance with an awareness of her identity and a prejudice in favor of Miss Holiday, hedged cautiously on the question of whether Miss Moore was imitating, but ventured to warn her that if this was so her course represented "artistic suicide." The most important point is that the writer failed to mention whether he had enjoyed the singing of Miss Moore. He was too busily involved with the esthetics of imitation to consider the one thing that mattered—whether the performance had afforded him any emotional pleasure. His reaction was a reminder of the distinction that must be made between subjective and objective listening. The first is the esthetic prerequisite of a reviewer; the second is the journalistic requirement of a reporter.

IN an answer to the complaints about Miss Moore, Ralph Berton, a perceptive student of every branch of music, pointed out that for years Vivaldi compositions were attributed to Bach; that Brahms was proud when his First Symphony was called "Beethoven's Tenth"; and that during the Renaissance the test of a painter's talent was his ability to acquire the style of his master. He concluded with a quotation from Shaw's perfect portrait of a critic in "Fanny's First Play." (*The Count:* "What was your

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opinion of the play?" . . . . . *Bannal:* "If it's by a good author, it's a good play, naturally. . . . Who is the author? Tell me that, and I'll place the play for you to a hair's breadth.")

Every jazz listener, whether his taste leans to Dixieland, bop or the latest avant garde experiment, has a little of Bannal in him. The modernist who loyally espouses every new venture by Kenton is as guilty as the traditionalist with his incurable nostalgia.

The jazz critics, less cautious than Bannal but not impervious to problems of a similar nature, found themselves out on a limb last spring when they reviewed a Riverside album containing a performance allegedly by a pioneer New Orleans jazz instrumentalist. Owing to a production error the record in fact did not feature this musician, nor any other instrumentalists: it was a mediocre and completely different performance by a group of singers imitating musical instruments. The album received unanimous praise from the reviewers, all of whom clearly had read the label, but possibly had been busy answering the telephone when this track was playing on their turntables. Not one of them pointed out the mistake; all were free with their praise of the album.

All the refinements of recent years have not prevented jazz from relying to a healthy degree on the element of spontaneity. Whether the performance be written, improvised or a blend of both, this quality must somehow communicate itself to the listener. Whether the spontaneity be born of a completely original mind or one that reflects a particular influence must be disregarded in any honest appraisal, unless we are to reach a stage at which jazz, once considered a music created for pleasure, has become an intellectual exercise.

Let the reporters compare the influence of A on B, the glorious tradition that lies behind C, the similarity of timbre or phrasing between D and E, but let them not be deluded into believing that this is criticism. Jazz criticism depends first, last and always on the listener's first instinctive reaction. Such responses as "I'll have to listen to that a dozen more times before I can decide about it" (or "before I can understand it"), or "if this is the genuine article I enjoyed it; if it isn't I found it dull and unoriginal" are palpably absurd.

The more we listen with our ears only, the less we hear with our eyes and memories and foreknowledge, the better chance there is that we shall continue to reach a goal that should be sought by every listener, the pure and simple enjoyment of jazz.

No-Hustle History

"JAM SESSION: *An Anthology of Jazz," edited by Ralph J. Gleason (G. P. Putnam's Sons.* 319 pp. $4.95).

RALPH J. GLEASON, disclaiming any great urge to sum up the entire history of jazz in one book, has compiled a diversified, balanced anthology. Despite the insufficiency of a few articles, it is well organized. Some of the best articles in jazz are to be found in this book, including vintage items from the 1930's. The result is both entertaining and informative — history without hustling!

Though its value to jazz fans is obvious, this is also an excellent anthology to recommend to newcomers to jazz listening. Many of the pieces were written for general publication, and not specifically for the jazz public. Thus, in one book there is available the hard, sensitive prose of Otis Ferguson, the rapier thrust of George Frazier's agile mind, the cerebrations of a cool and reasonably contented cat called Brubeck, and the wholly original thought processes of Jelly Roll Morton. Mr. Gleason's introductions are pertinent, and orient the reader. Moreover, in choice and juxtaposition of material, he shows that he knows how to put a book together. In view of all this, the lack of an index is to be deplored.

What more could you ask to pinpoint the Twenties than Otis Ferguson's word-portrait of Bix, "Young Man With a Horn"—one of the very best short pieces in jazz—and his "Breakfast Dance, in Harlem"? Or George Frazier's incomparable comments on Condon and Berigan, to bring the Thirties into focus? New Orleans is treated from various angles —in Jelly Roll's colorful account of a New Orleans funeral, a perceptive analysis of folk elements and jazz by Sterling A. Brown, and a sensitive study of Morton and his background by Arna Bontemps and Jack Conroy.

There are excellent articles on Dizzy Gillespie, Bop and modern jazz and while these are explicable in themselves they gain from proximity to Anatole Broyard's brilliant "Portrait of a Hipster." Lillian Ross writes of the Newport Jazz Festival and of the society people who supported it, an oblique approach that has charm, especially in depicting this spectacular clambake. Similarly, Irving Kolodin's biographical study of John Hammond, which is of considerable interest in itself, conveys many authentic details of jazzmen and jazz. And to those who think that every jam session is "like crazy," Bruce Lippincott's resume of the etiquette of one should

—Blackstone.

John Hammond—"of considerable interest."

set the record straight. Among other items of interest are; contemplative comments by Father G. V. Kennard, an erudite view of jazz in a process of change by Iola and Dave Brubeck, and a provocative dissertation by critic Henry Pleasants that will inspire many yelps, few yawns. There is some poetry, including Bunk's wonderful personal narrative, here printed as blank verse, and a really first-rate story with a jazz setting, Elliott Grennard's "Sparrow's Last Jump." There is also a selective bibliography that makes sense.

Among the thin pieces, some are fragmentary and pretend to be nothing else, e.g. Kirkeby's Waller. Gilbert Millstein's "Turk Murphy" is little more than a casual interview and certain of the editor's own contributions are inadequate—even, at times, a trifle pedestrian. This is exasperating, since both authors can do much better. In fact, Mr. Gleason does just that in his straight-from-the-shoulder account of Bunk Johnson's odyssey and in a walloping good article about Erroll Garner.

Ease and urbanity and flashes of good writing distinguish this anthology. Mr. Gleason keeps a good cellar, and how the cooking sherry got mixed in with those vintage wines I don't know. It won't fool the guests a bit!

—CHARLES EDWARD SMITH.

EDITOR'S NOTE: *Richard Gehmann is on a European trip.* PRO AND CONDON, *on which he collaborates with Eddie Condon, will be resumed when he returns.*

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Recordings Reports: Jazz LPs

WORK, PERFORMERS, DATA	REPORT
Art Tatum-Ben Webster Quartet. "All The Things You Are," "My Ideal." Verve MGV-8220. $4.98. Art Tatum-Buddy De Franco Quartet. "Deep Night," "This Can't Be Love," "A Foggy Day." Verve MGV-8229. $4.98.	Tatum, as everyone knows, rarely sacrificed technique for melodic line, and he was too much of a virtuoso to be a good accompanist. In direct contrast to Tatum, Ben Webster plays with great feeling and thoughtfulness. On the album with De Franco Buddy's frantic attempts to play more and faster arpeggios than anyone else make Tatum sound cool and conservative.
Blues In The Closet. Bud Powell Trio. "When I Fall In Love," "My Heart Stood Still," "Fifty Second St. Theme." Verve MGV-8218. $4.98.	As with Gillespie, none of Powell's imitators come anywhere near his complete control and conviction. His playing on "When I Fall In Love," in which he sticks closely to the melody, is something he can be proud of. "I Know That You Know" has everything that an artist can put into and leave out, at such a fast tempo. It's nice to know that such a revolutionary artist is still playing as great as his reputation implies. Ray Brown and Osie Johnson pay their way.
Cooking the Blues. Buddy De Franco Quintet. "I Can't Get Started," "Star dust," "Jive At Five," "How About You." Verve MGV-8221. $4.98.	Throughout the album De Franco is fascinated with his technique. He doesn't seem to realize it no longer impresses. It's difficult to make pretty melodies like "Indian Summer" and "Little Girl Blue" sound bad, but he seems to have discovered the formula. A formula which apparently is this. Everything must be played at the same time, with the same tone, the same rapidity of phrases and unnecessary notes played for their own sake and not for enhancing the song. There *is* a civilized version of "Can't Get Started." Sonny Clarke does a fine job on the organ and the rhythm section sounds quite alive.
Golden Era Of Dixieland Jazz. "Pee Wee" Erwin, Buster Bailey etc. "Saints," "Basin St." "Struttin," "Clarinet Marmalade." Design DLP-38. $1.49.	All the vets on this sound good. Dickenson's work is really outstanding. They play all the standards that have been heard many times before, but because of the individuality of the people involved it sounds fresh. The jazz on this record certainly doesn't deserve the liner notes. For the benefit of the Dixie-happy character who wrote them, there is no such thing as "Dixieland" jazz, only good jazz or bad jazz.
The Harris Touch. Bill Harris. "Baker's Dozen," "Golden Sunset," "Midnight Blue." Emarcy MG-36113. $3.98.	To judge from this record, Harris could become one of the handful of original guitar voices. He has both facility and love for melody, and can't help but lay some music down. Hank Jones is on this and his solo on "Rock Bottom Blues" is lovely. With all due respect to the number of fine bongo players around, the real place for bongos is for special effects. Nonetheless, a pleasant album.
"Jamaica:" Jazz from the Broadway production. Don Elliott Octet Feat. Candido. "Push De Button," "Cocoanut," etc. ABC Paramount ABC-228. $3.98.	The fad for recording numbers from a hit show has grown out of all proportion to its worth. In this case, it was a waste of some very fine talent. Although the arranger Gil Evans did his best, he didn't have much to work with since Mr. Arlen's songs are nowhere near his best.
Jazz From the San Francisco Waterfront. Burt Bales and the Marty Marsala Band. "Hindustan," "Tin Roof," "Muskrat," "Baby Won't You Please Come Home." Paramount ABC-181. $3.98.	Burt Bales sounds as if he'd spent a lot of time listening to Sullivan, Fats, and Earl, but no one else. The ensembles are meaningless except for spots on "Tin Roof" and "Save It Pretty Momma," where Marty saves them. This record, with all its faults, is still more enjoyable than the performances of people who never listened to music before 1958.
Lena and Ivie. Songs of Lena Horne and Ivie Anderson. LH "Nobody Knows The Trouble I've Seen," "Motherless Child," "You Go To My Head," "Butter and Egg Man," "Tall Dark and Handsome," "Empty Bed Blues." Jazztone J1262. $4.98.	Well, if the cover doesn't scare you off and you get to listen to this album, you'll have a ball. Whoever was responsible for Lena understanding music has every reason to be proud of her, and Ivie's masterful singing knocks everybody out. I wish someone would send me another copy because my girl filched this one.
Man We're Wailin! Louis Jordan, "Saturday Night Fish Fry," "Sunday," "I Never Had a Chance." Mercury MG-20331, $3.98.	The End!
Thank You for a Lovely Evening. Billy Butterfield and his Orch. "Cabin In The Sky," "You Stepped Out of a Dream," "Linger Awhile." RCA Victor LPM-1590. $3.98.	No matter what the story was, the most versatile trumpet player in the world is being featured with this dance band and he should have been allowed more playing room. It's a good band though, with some of New York's best studio men on it. Butterfield's solos are never less than exciting. Billy, Peanuts Hucko, Urbie Green, and Bill Stegmeyer's arrangements make this a happy item.
The Touch Of Eddie Heywood. "Summertime," "Cherry," "The Man I Love," "All of You." RCA Victor LPM-1466. $3.98.	During the time when individuality in jazz was de rigueur, Mr. Heywood was considered a minor talent. But today, when so many pianists sound alike, he's very refreshing to hear. His playing is sort of a "cocktail" kick, but it's really too good for the lounge lizards.
Warm Woods. Phil Woods Quartet. "In Your Own Sweet Way," "Squires Parlor," "Wait Till You See Her." Epic LN-3436. $3.98.	Phil Woods, one of the tastier Parker disciples, is losing some of his inhibitions and playing with a better beat than usual. Eventually he may evolve a style of his own and join the handful of altoists worthy of serious listening. Though this is the usual quartet, rhythm and horn, it doesn't drag too much. The rhythm section tries to stay under him and backs him well. Phil does a good job on "Easy Living." He should certainly be given more chances to blow.
With A Little Bit Of Swing. Helen Ward, Peanuts Hucko, and his Orch. "With a Little Bit Of Luck," "A Foggy Day," "Swing That Music," "Gone with the Wind." RCA Victor LPM-1464. $3.98.	Helen Ward is her usual professional self. Good charts and playing by Al Cohn. Wonderful solos by Peanuts. Brookmeyer takes a great chorus on "Shootin' High." Peanuts is such a distinctive tenor player, he should have played saxophone on this album instead of clarinet. "Little Bit of Luck" is a fine and funny arrangement by Cohn. A good album —Ruby Braff.

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Duke Ellington and Queen Ella

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IF there is any doubt, after her volumes devoted to the songs of George Gershwin, Rodgers and Hart, and Cole Porter, whether Ella Fitzgerald is the greatest jazz vocalist of the day, her mammoth collaboration with Duke Ellington and band (Verve 4008, and 4009, $9.96 each, note that each album contains two records) should resolve the question permanently. Indeed, there is some doubt, after hearing two or three of the LP eight sides, whether Miss Fitzgerald isn't the greatest jazz singer known to history. By the time one has completed the grand tour of the eight sides (one is devoted mostly to an instrumental suite written in her honor) all doubts are dissipated: Ella is undisputed Queen of the Realm, mistress of the Empire and lands across the seas.

For this bold statement the proof is available, literally, on every side, from the incredibly zestful "Rockin' in Rhythm," which launches the project to the triumphant "E and D Blues," which concludes it eight sides and nearly forty songs later. For Ella is not only the mistress of mood in such classics as "I Ain't Got Nothin' But the Blues" and "Daydreams," "In My Solitude" and "Mood Indigo," and capable of contributing a gentle rock to such matters as "Drop Me Off in Harlem" and "I'm Beginning to See the Light," she leaves all competitors behind in her enormously inventive, always brilliantly executed "instrumental-vocals" on "Caravan," "Take the 'A' Train," "Clementine" and that cornerstone of Ellingtonian philosophy, "It Don't Mean a Thing If It Ain't Got That Swing," as well as half a dozen others.

As is well known, Miss Fitzgerald's trend to this kind of improvisation began years ago, and her 1947 version of "Lady Be Good" belongs in any collection of the best ten jazz discs of her time. But she has rarely been engaged with the kind of materials invented by Ellington and such able associates as Billy Strayhorn, Barney Bigard, Juan Tizol, Tobey Hardwicke, etc. Nor has she often had the backing of such ace musicians as the present Ellington group contains, or the small ensembles made up of Paul Smith, Ben Webster, Stuff Smith, Alvin Stoller (on one side of disc 1 in Album II) or Oscar Peterson, Ben Webster, Ray Brown, Herb Ellis and Stoller (on side 2). Who brings out the best of whom is an interesting speculation, but the result is indisputable: Ella's most giddily accomplished embellishment of tunes that lend themselves ideally to that purpose. (Side 7 sags below the general level, but even it is lit up by a high spot or two.)

Whether as trumpet-vocal or sax-vocal (or even guitar-vocal) she is not merely singing with accompaniment, but actually participating as another instrument in the group. Indeed, since many of the texts were added to the instrumental creations of Ellington after they become popular, her second chorus improvisations to such syllables as "badum oopa oua" or "doo wah, doo wah" make as much verbal sense as the words themselves, while permitting her vastly greater latitude for musical variation. Sometimes an instrument picks up her lead and works over it, but in "Don't Mean a Thing" she picks up the guitar figure and outguitars the original. It all derives from the scat singing invented by Armstrong thirty years ago, brought to a state of advancement impossible to one without Miss Fitzgerald's innate talent, discriminating musicianship, and unlimited application to her business.

Before taking leave, regretfully, of her remarkable artistry and the variety of ideas it stimulates, a few remarks should be made about the object-lesson she provides in enunciation of words. Meaningful or meaningless, they always come out crystal clear, not by accident but by the conscious effort of one who has learned, if only by trial and error, that there is a right way and a wrong way of doing this. Sloughing off final consonants is a failing of many singers who think of themselves as artists: Fitzgerald's pronunciation of "slumber" and "number" in "I Ain't Got Nothin' but the Blues" is a prime instance of the right way to accomplish the desired end. And in "Sophisticated Lady," "restaurant" could not be more meticulously stated, considering it is one of the most mispronounced words in the language.

One of the special pleasures of this project is the opportunity to review the spectacular collection of fine tunes Ellington has piled up in the last three decades, as well as the others in which he was a collaborator or generative force. Considering that eight sides could contain a complete recording of "Tannhäuser" the sustained interest and variety of these are among the outstanding treasures created in the jazz idiom.

AND, as a final measure of Queen Ella's stature, she has inspired Ellington to a four part "Portrait of Ella" which, for aptness and spirit, ranks high among his alltime creations. Preceded by a spoken comment by Duke himself, part one is devoted to "the majesty of her majesty" and bears the title "Royal Ancestry"; part two is a tribute to her power of emotional projection "All Heart"; section three describes her as "Beyond Category"; and the finale, suitably enough, is "Total Jazz." Each gets to the heart of some Fitzgerald characteristic, and together they comprise a fine specimen of the higher criticism in the idiom she has made her own. For an encore there is "The E and D Blues" (Ella and Duke), in which Ellington and Strayhorn collaborated, and in which Fitzgerald "sits in" vocally, as a member of the band.

The making of this encyclopedic issue was clearly a pleasure as well as

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a privilege for Ellington and his men, who have rarely put so much of themselves into their work. And, in addition to the work of the small combo, they have outside aid from time to time. "Take the A Train" is typical. Clark Terry, Harold Baker, Willie Cook, and Cat Anderson are outstanding in their trumpet solos, and Dizzy Gillespie, who came to the session for "kicks," wound up joining them. Stuff Smith plays some steaming jazz fiddle on "Sophisticated Lady" and Ben Webster returns for an up-to-date stint on "Cottontail," which was created for him in 1940. In the all-band "Portrait," Paul Gonsalves, Clark Terry, Jimmy Hamilton, and John Sanders distinguish themselves. Presumably, the four discs will be available individually one day, but no one who calls himself a jazz fan should be without these two albums longer than is absolutely imperative. —IRVING KOLODIN.

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Jazz Critic as Salesman

By CHARLES M. WEISENBERG, *entertainment editor, Culver City (Calif.)* Evening Star-News.

SINCE the days of the Roman Empire it has been sound doctrine, widely recognized: "caveat emptor," meaning "you buy at your own risk" or "let the buyer beware." The popularity of this expression was only equaled by the large number of salesmen, merchants, and swindlers making a living off the general public.

Today, "caveat emptor" has given way to a new business philosophy of "customer satisfaction." Manufacturers and retailers are busy proving themselves reliable, trustworthy, and willing to stand behind their products. The businessman of today is not content to make a single sale; he wants repeat customers who will return with many friends and relatives who can be "satisfied."

It is in their effort to satisfy customers, or to convince customers they are satisfied, that the recording companies, jazz writers and critics have entered dangerous and questionable territory. The immediate effects of this danger, however, will be felt by the jazz musician and supporter, especially those who buy records.

Extensive program notes have become quite popular on the back of jazz albums. These notes are often written by noted jazz writers or critics and pose the question: How much value or trust can be placed in disguised advertising and public relations copy?

Recent studies have shown that album covers have a definite effect on the sale of records, and so it seems logical to assume that everything placed on the cover is designed to help sell that particular record. When the liner notes are written by a jazz writer or critic, that man becomes, in effect, an advertising copywriter. The album text then becomes nothing more than high-class advertising or public relations designed to help make a sale and then satisfy the customer's desire to buy good music by giving him a "satisfactory" review.

The dangerous part of this practice is that jazz critics are rapidly becoming unable to carry out their primary task of mediating between the public and artist. The critic is becoming too closely identified with individual jazzmen and recording companies to present an impartial critique of new music.

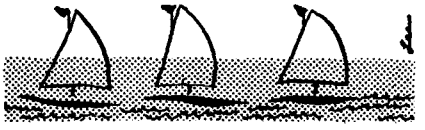
What record company will release a recording whose album cover contains a highly critical review of the music? Is every jazz album really filled with nothing but the "greatest" and "most swinging" music?

A music critic's most valuable asset is his independent opinion because he works in a field where there is no such thing as a correct judgment. For the jazz critic there is no slide rule with accurate answers, there are only personal standards and honest judgment. When the critic sells his opinions to recording companies, it is time for his readers to ask whether a man ever bites the hand that feeds (or signs checks).

I am not prepared to say that every man who writes album notes is no longer capable of rendering an honest judgment. However, I, as a jazz critic, cannot help wondering if a critic who has worked for a record company as an advertising writer will ever really let himself go in criticizing musicians recording for that company.

Undoubtedly there are many jazz writers who do album notes and at the same time attempt to fulfill their obligations as a critic. Any man who attempts to achieve two such differing goals is bound to sacrifice one of them. If the record company is not receiving what it wants, the flow of checks will stop, but the "critic" may be able to fool the public for some time. And worst of all, the writer may be trying to convince himself that "I am an honest critic even though I work for record companies."

Jazz, like a child that has just learned to walk, is exploring the limits of its capabilities. As the music grows and matures through many forms, it will need to be accompanied by the highest kind of criticism for the benefit of the musicians as well as the listeners. True criticism will be difficult, if not impossible, on the backs of album covers. It is discouraging to see so much advertising copy pass for criticism simply because it has a byline. The current fad for "critical" album notes shows no sign of disappearing. Maybe it is time for the record buying jazz enthusiast to develop a special philosophy of his own something like "beware the subtle advertiser."



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TV AND RADIO

"The Stalin Myth"

IT was inevitable that television should turn to scavenging film cans for contemporary history. Many of the young industry's most creative recruits had shot millions of feet or archive film during their overseas service in World War II and Korea. In addition, movies have been piling up newsreel strips for almost fifty years. The film libraries were bursting to be used. TV couldn't resist indefinitely, and thus it is that we have recently been watching quantities of documentaries, extended newsreels, etc., many of them edited and narrated with taste. But whether they constitute "history" is more doubtful.

Radio has done better. History, it has been said, is not mere phenomena presented externally to our gaze; history consists of experiences into which we must enter and which we must make our own. It is impossible to do this in public squares, conference halls, or battlegrounds; the essential setting of history is interior. **"The Stalin Myth,"** a documentary drama series of three individual one-hour broadcasts, is an outstanding example of radio's unique gift for illuminating "interiority." It is the only example I have found in a long time in my metropolitan New York listening area.

Had it not been highlighted by the alert *New York Times* radio editors, I would have missed it, for it was broadcast on three recent Sundays over WBAI-FM, a new station of enterprise and quality whose complete schedules are not listed in the press. Ironically, the series is a BBC production currently bicycling around the country's network of assorted longhair radio stations. Many Britons consider that they live in American-occupied territory today, but in the realm of serious radio drama many American listeners consider themselves grateful colonials. Imported BBC documentaries (and some Canadian productions) are welcome handouts for our hungry cultural Hottentots.

Isaac Deutscher, the Polish author who has long been a student of Russian affairs, wrote "The Stalin Myth"; his analysis of the creation and dissolution of the great ikon which Khrushchev began to destroy at the notorious Twentieth Party Congress consists of scenes, narrations, and expository questions and answers. The record came from speeches, memoirs, and conversations. The great figures of the revolution, Lenin, Trotsky, Zinoviev, Kamenev, Stalin, and Khrushchev the idol-smasher, are eloquently read in the programs by a cast of excellent actors. One has but to think of an attempt to portray these figures live on TV to shiver at the inherent difficulties (not to speak of State Department sensitivities). The rich voices and their precise, passionate words, loosed on the air in the Lawrence Gilliam production, lay bare the minds of these revolutionary despots in all their apocalyptic fervor, dedication, deceit, cunning, and terror.

It is the author's contention that the true image of Stalin lies halfway between Khrushchev's muddle-headed, meddlesome tyrant and the awesome demigod of triumphant socialism.

THE myth was nurtured in the superstitious mind of "the ignorant moujik with the wooden plow." Paradoxically, the Russian industrial revolution—of which Stalin was the ruthless architect—transformed the primitive barbarian into a modern, intelligent, confident man whose desire for more rational government required the smashing of the Stalin cult. There is opportunity for much debate and exploration of the author's controversial theory, but there can be no argument about the light thrown by these broadcasts on one Stalin, "the lonely, obscure exile" returning from Siberia in the revolution's dawn, ungreeted at the railroad station; or a second Stalin, cynically toasting Hitler's health with Ribbentrop; or a third Stalin, advising Tito to "take King Peter back temporarily and then slip a knife in his back at the opportune moment."

This is meaningful radio which one day we may hope will flourish again in our country. The art is moribund; it waits patiently to be revived. Meanwhile, to all BBC colonials along America's longhair radio network we recommend "The Stalin Myth."

—ROBERT LEWIS SHAYON.

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Under the Brown Derby

"Al Smith and His America," by Oscar Handlin *(Little, Brown. 207 pp. $3.50), is the eighteenth volume in the Library of American Biography, which is edited by Mr. Handlin. Lindsay Rogers, lecturer on politics, wrote the "Democratic National Campaign Book" in 1928.*

By Lindsay Rogers

ON ANY list of outstanding public figures of the twentieth century the name of Alfred Emanuel Smith would occupy a high and honorable place. The son of Irish immigrants, forced by the death of his father to leave school at the age of thirteen, he came "up from the city streets" by way of Tammany Hall, served in the State Assembly, and was elected Governor of New York in 1918, 1922, 1924 (when Calvin Coolidge swept the state by a huge majority), and 1926. No other commonwealth has ever been able to boast of a more able and devoted executive. Presidential candidate of the Democratic Party in 1928, Smith went down to crushing defeat.

Forty-four years before, James G. Blaine had thought that a charge by his clerical supporters that the Democrats were the party of "Rum, Romanism, and Rebellion" had cost him New York's electoral vote, and had made Grover Cleveland President. Again Rum and Romanism were to play a part. Smith was four years in advance of the times in urging the repeal of the Prohibition Amendment, and millions of voters cast anti-Catholic rather than pro-Hoover ballots. Moreover, substantial portions of the non-urban citizenry were allergic to a candidate who insisted on wearing a brown derby and always flaunted a cigar. That kind of a gesture is welcomed in the case of a Winston Churchill. It was not an asset for a product of Tammany Hall who affected pronunciations such as "raddio" and "horspital." These might, and did, amuse Harvard professors, but not voters who were insufficiently acute to recognize great ability and who thought that the White House would be better occupied by the candidate who was more couth if more lacking in political talents.

For the eighteenth volume in the Library of American Biography the editor has turned author, and the reason is plain. Oscar Handlin, professor of history at Harvard, has been particularly interested in social history. His volume "The Uprooted," a study of immigrant life in America, won the Pulitzer Prize for History in 1952. It is not surprising, therefore, that Mr. Handlin has attacked his subject with sympathy and enthusiasm, and has made Al Smith come to life.

Short biographies have their failings. When the canvas is reduced in size, detail is sometimes tantalizing rather than revealing, and perhaps therefore should be left out. For example: "In 1927 the voters of the state were presented with nine amendments on a long ballot. Smith favored all but No. 6; and in the campaign he explained why. No. 6 alone was defeated." Mr. Handlin has no space to tell us what No. 6 was, but this is the point of the story. The proposed amendment would have provided a four-year term for the Governor, with the election coming in the Presidential years, so that the Presidential candidate who was victorious in New York would have a profound influence on the choice of the gubernatorial candidate. Smith explained to the electorate in simple terms why this would be bad and why it would be preferable to have the gubernatorial elections midway between Presidential elections. The voters heeded him, the amendment was defeated, resubmitted in proper form, and was accepted. It would be difficult to find another example in American politics of leadership that was so evident, and so effective.

—Wide World.

Al Smith—". . . no pretense."

This at bottom was the secret of Al Smith's success. He was a good speaker; he had done some amateur acting in his youth, and occasionally in his mature years consented to be a Thespian. He refused to talk about matters until he knew how to make them clear to the uninformed. He talked extemporaneously—what political figures do that now?—and did not keep a stable of ghostwriters. There was no pretense about him. Vincent Sheean once interviewed him in order to write a profile that an English magazine had commissioned. It was in the spring of 1928, when there was some talk about recognizing the Union of Soviet Socialist Republics. "What do you think of the proposal?" Mr. Sheean asked. Instead of replying, as Warren Gamaliel Harding once had when asked a similar question, "I stand on the party platform" (as a matter of fact, the party platform was silent), Smith's answer was: "I know nothing whatever of the subject, but let me tell you this. I know how to get to the people who do know a lot about the matter, and if I ever have to make a decision, I will talk with them before I make up my mind."

That decision was not to be Al's, for his effective political career ended with the election of 1928. Grievously disappointed and hurt, he could comfort himself by reflecting that the Empire State had never had a better chief executive, and that this was no mean measure of political immortality. He accomplished much for his state but his greatest accomplishment was to become what he was. Birth and education had frowned upon him, but Nature made him great and enabled him to ascend to all but the topmost rung of the political ladder.

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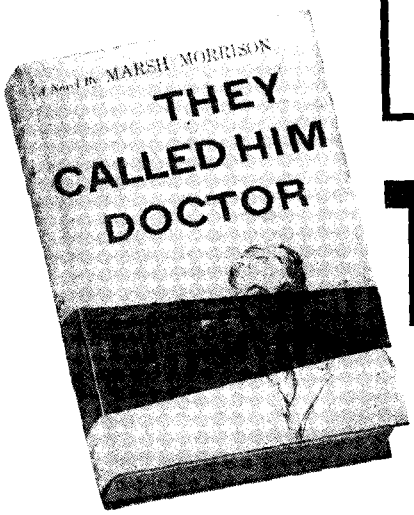

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"Action, Sir, Action"

"Owen Wister Out West: His Journals and Letters," edited by Fanny Kemble Wister *(University of Chicago Press. 269 pp. $5), casts a revealing, but sympathetic light on the author of "The Virginian." Our reviewer, A. B. Guthrie, Jr., is the author of "The Big Sky" and "The Way West."*

By A. B. Guthrie, Jr.

OWEN WISTER was a more interesting and human person—I am disposed to say a better person—than any of his heroes in fiction, not excepting the Virginian. Potentially, also, he was a better writer than he ever became.

These reflections are prompted by the reading of his Western notes, recently and happily discovered, and require enforcement from the notes if they are to stand. We need to know in advance only that the notes cover the period between 1885 and 1900, that they have been subjected to light editing and excisions simply on the grounds of related interest, and that personal letters are interjected when fitting.

I find him more engaging and more human because he was more complex and hence less decisive than his heroes, more, let us say, like the rest of us in the face of hard and miserable choices. Take, for example, his experience with a Western host, a brutal rancher, who became so infuriated with a used-up horse that he not only booted it insanely but gouged out its left eye. That experience—Wister's friend, Teddy Roosevelt, insisted on the omission of the eye-gouging—became a chapter in "The Virginian." The Virginian righteously beat the hell out of the rancher. Not so Owen Wister. "I was utterly stunned and sickened at this atrocious cruelty, and walked back to my own horse and sat down, not knowing very well what I was doing . . . But the situation was a hard one. Here I was, the guest, and the very welcome guest of a stranger, who had done all he could to make me at home because I had come to see his friend . . . So my worldly wisdom, for I think this is all a low argument, prevailed over the higher course . . . By God, as I rode back over those dry steep slopes, I found myself once or twice hoping the horse would fall and kill him. And I remain the moral craven who did not lift a finger or speak a word."

Yet, listening to a genuinely bad man, he could think, as even complex people have to think sometimes, that the man was not "the Bret Harte villain with the heart of a woman. Not the mixed dish of cambric tea so dear to modern novelists. He is just bad through and through, without a scruple and without an affection . . . When I come to my Castle in Spain—my book about Wyoming—I shall strain my muscles to catch Smith. I'm getting to believe mixed characters are not the only ones in the world."

HERE we impinge on his potential as a novelist. In these notes are repeated manifestations of worthy aim and reaching technique. "I undertook

Martha Conneray, who forsook feminine frills for a career as "Calamity Jane."

Louisa Ann Swain, who became, at seventy, the first woman to vote in a public election.

Josephine Meeker endured the nightmare of becoming a captive of the Indians.

THE DISTAFF SIDE of the Old West in Dee Brown's **"The Gentle Tamers"** (Putnam, $5), was a hardy assortment. Settlers' wives, Army girls, actresses, reformers, husband-hunting Eastern spinsters all crossed the country to begin new lives in a rugged, alien land. Theatrical ladies like mandolin-playing Lola Crabtree and "The Frenzy of Frisco," Adah Isaacs Menken, brought feminine allure to gold-rich and woman-poor Californians. Of more serious purpose were Wyoming suffragette Clarina Irene Nichols, who advised women to remain unwed unless they were given the vote, and People's Party rouser Mary E. Lease, who urged farmers "to raise less corn and more hell!"

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the difficult task of following the development of a state of mind and feeling by the objective method entirely and prohibited myself from any analysis. And I wanted to know if the invisible had been made visible at all or not." Thinking about his work, he commented, "It is imagination that takes a load of fact, supplied by experience, and lifts it into universal truth." In a letter to Judge Oliver Wendell Holmes he wrote, "None of your 'at this point the conversation became both witty and brilliant'; but *action*, sir, action and manifestation." Although it is not quite to the point, it is somewhat appropriate to quote another line. "For action in this world a too keen perceptiveness is a hindrance."

Why, then, did he not write better? Certainly one of the reasons, if not the only one, was the temper of the times. People tended to confuse mere words with the moralities. They thought, or some of them did, that the function of literature was not to illuminate but to prettify experience. Thus, a critical editor said to Wister, "Your story is very bloody." Again—it is Wister writing—"the plain talk in my Western tales published in *Harper's* . . . never 'got by' the blue pencil of . . . Henry Millys Alden, liberal as he was for those genteel times." Wister's remarks during a stay in Texas are supporting if not editorial evidence of attitude: "In the presence of a woman you cannot use the ordinary words for male animals of any species. Thus you must allude to the 'male cow,' the 'male hen'—though I believe that 'rooster' is permissible."

THAT such prudery went contrary to the nature of a convivial and realistic man is abundantly evident. "Being virtuous disagrees with me completely . . ," his record says. He opens one day's diary: "God Damn Chicago." His judgment of a woman acquaintance: "Mrs. Wolcott has the Puritan virtues, and she congealed early." In mitigation of his forced use of what is called "pasteurized prose," the introduction to this volume sets out that Wister found this hard to endure, and he was as realistic as his publisher would allow him to be."

I am afraid these quotes do less than justice to the book. There is in it much of the love of the Western land, stated in ways that still make the heart beat high. There is much of keen observation. There are revelations of a good and engaging human being. If not a great writer, Wister still was an influential one, as the rules of "The Virginian" and the meanings on it by later writers prove. But he was a still better man.

His home is a tent

Nikiforos is Greek, age 7. Poor beyond belief, he lives with the pain of constant hunger and discomfort. Abandoned by his father three years ago, he lives with his mother. "Home" is a tent with eleven other people. There is one bed . . . planks on a tripod, a trunk and a table. In winter, wind and rain sweep through the tent. They try to keep warm with the old rags which make up their bed clothes. The young mother works when she can find work, earning about $3.33 a week, hardly enough to keep them alive. She looks with despair on her young son whom she loves but whom she cannot help.

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The Measure of Glory

"Shackleton and the Antarctic," by Margery and James Fisher *(Houghton Mifflin. 559 pp. $7.50), tells about the life and motivations of the late polar explorer. Sir Hubert Wilkins, who has just returned from an Antarctic expedition, discusses the man and this book about him.*

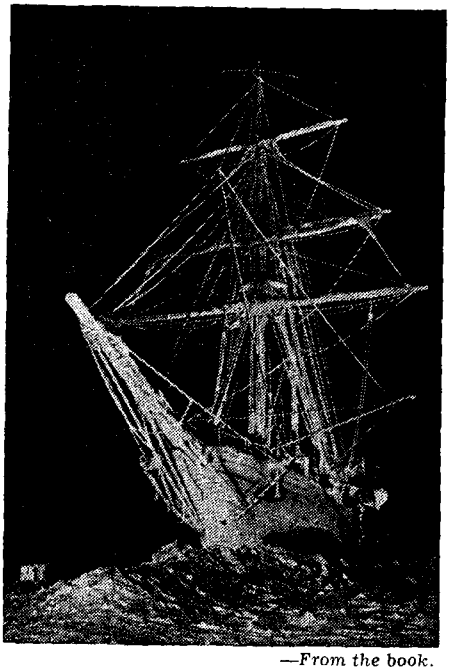
By Sir Hubert Wilkins

AS THE first boy and second eldest of a family of six children Ernest Shackleton was brought up in an atmosphere of security and affection, the importance of which, the authors state, "can hardly be exaggerated." It was the foundation of that buoyancy of temperament so especially noticeable in the explorer's younger days. His mother's optimistic and happy nature, coupled with his father's poetical and practical influence, ill prepared Shackleton for the many heartbreaking impacts he was to endure in later days. His early interest in the sea no doubt sprang from his romantic nature, and the glamour of sea-faring life was in no way dulled by his initial taste of danger and adventure, when, during a voyage around Cape Horn, his ship was damaged and several of his companions seriously injured. Here was his first successful tussle with the dire forces of nature, and it whetted his appetite for greater conquests.

It was with Robert Scott's Antarctic "Discovery" expedition that Shackleton got his opportunity to show his mettle in polar travel. He took it for granted that he would be successful; there seemed to be no end to his courage and physical strength, and, according to the diaries of two members of the expedition, he became rowdy, exuberant, and egotistical, behaving in fact as if success were already achieved. However, his physical breakdown on the first long sled journey had a tremendous influence on his character. Not only was he dismayed but he was thoroughly abashed when Scott, not comprehending that it was Shackleton's great physical efforts that, as much as anything, brought about his collapse, ordered him home on the first boat returning, as a man unfit for the rigors of polar exploration. Shackleton himself told me that, in his opinion, Scott's decision was the result of an entirely different reason. Shackleton believed Scott felt that he was, in general, a better man than Scott himself, and that this was a condition that the latter could not tolerate. Later, as leader of his own expedition, Shackleton was faced with a similar situation, and he assured me that he had to keep a very tight rein on, and a constant shield before, one of his men who, in action, could have easily deposed Shackleton as the idolized leader of the party. "Never," he advised me, "keep with you a man who is conspicuously a better leader than yourself."

Shackleton, 1915—". . . heroic action."

After the setback received on the Scott expedition Ernest Shackleton had to show Scott and the world that he was equal to the job, and in bitterness he approached exploration from an entirely different angle. Under a cloud of suspicion and within an aura of resentment he set about the most difficult of all jobs, that of begging money to be used for his own aggrandizement. He often explained to me that at heart he was intensely interested in scientific investigation but believed the glory he sought could only be attained by some spectacular personal achievement which would put him in a field with popular public heroes. To become a popular public hero, he declared, was vastly more difficult than great scientific achievement. The Fishers tell fairly of the "interest in science" attitude adopted by Shackleton, but between the lines it is easy to read personal ambition. Yet withal, when on his almost successful sled journey to the Pole, he was faced with the stark necessity of deciding whether to risk almost certain death and the death of his companions, his worthiness of character resulting from his early training stood above his self-seeking ambitions. Shackleton executed the exceedingly heroic action, in the interest of his companions, of foregoing a potentially triumphant accomplishment which later might have brought about the death of all of his party. This act alone established him among the eminents of mankind. He returned to civilization with a task unfulfilled to see Scott, himself outwitted and out-practised, achieve his goal—the South Pole—only to discover that he had been fairly beaten by Amundsen's keener judgment and ability.



—*From the book.*

Shackleton's ice-bound ship *Endurance*—"soft-shelled nut."

The fact that Scott had reached the Pole and a hero's grave, a matter that Shackleton himself probably could have achieved, was no salve to Shackleton's frustration, and there were still conspicuous fields to conquer. He set his mind on not a quick dash to an evanescent geographical center but on a trans-Antarctic crossing. He survived the crucial impact of war on his plans and at the behest of his king sailed with his expedition. Now it was not so much Shackleton and the Antarctic but the Antarctic and Shackleton. Antarctica, ever jealous of her secrets and glorying in her icy strength, ripped and crushed Shackleton's ship as if it were a soft-shelled nut between the jaws of a giant cracker. But Shackleton, with resolute skill and devotion to his men, led them through tremendous hardships eventually to safety.

Yet there was still the challenge of the Great White South, and in later years Shackleton again took up the

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cudgels. He determined at least to skirmish again with his self-appointed antagonist, to have one more look at the pristine magnificence of the frozen seventh continent, which he had failed to conquer. Even this last look was denied, not so much because of Shackleton's own bemusement but because of the faulty judgment and incredibly poor workmanship of the members of his crew to whom he had delegated responsibility. The bitterness of mechanical failure, the weariness of slow travel, the falseness and instability of an alcoholic platform—all contributed to a collapse, which this time was final when almost within sight of his goal.

It is well worth one's while to read about these matters in the painstakingly prepared book presented by the capable and unbiased Fishers, for there one will find not only adventure but the reaction of the soul of man in the crucible of life.

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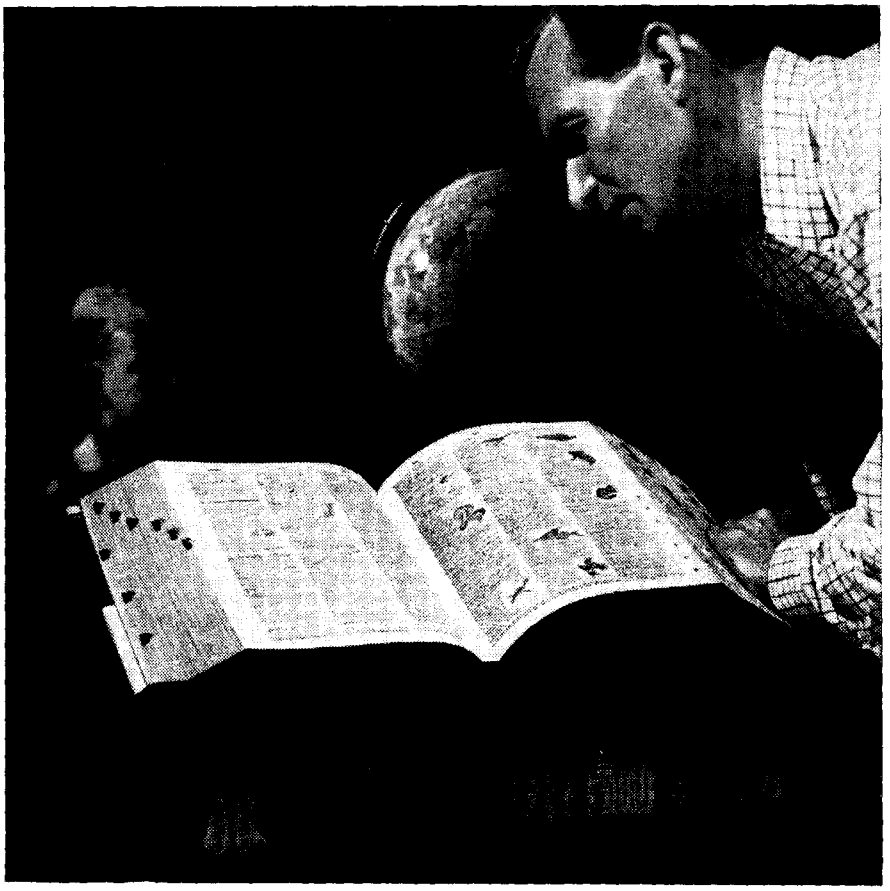
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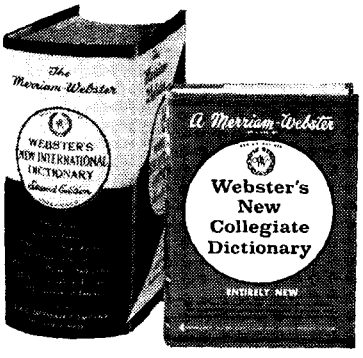

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Diffident Lady Author

"The History of Fanny Burney," by Joyce Hemlow *(Oxford University Press. 528 pp. $8.50), based in part on previously unexplored manuscript material, dovetails the literary and personal lives of an English novelist. Miriam J. Benkovitz, who reviews the biography, herself edited a book entitled "Fanny Burney."*

By Miriam J. Benkovitz

BY ANY standards, Joyce Hemlow's "The History of Fanny Burney" is a monumental work of scholarship. Miss Hemlow has read in manuscript nearly all the endless stream of words that poured from the pen not only of the novelist Fanny Burney but also of her large family, to the second and third generations. The Burney papers, dispersed in a hundred directions by the hazards of time and change, took Miss Hemlow to public institutions and private collections as far apart as California and Hertfordshire. Her absorption in this material cannot be questioned, nor can her mastery of the body of writing about Fanny Burney. Indeed, Miss Hemlow is highly responsive to her subject's literary and personal lives and the inevitable blending of the two in the "scribbling" of a woman who early confessed that she wrote because "she could not help it."

Furthermore Miss Hemlow exhibits dexterity in presenting her subject. She has managed to keep Fanny Burney conspicuously in the forefront of her environment. That was no mean task inasmuch as Fanny enacted her life against the background of her father's house in St. Martin's Street (to which came visitors as diverse as Prince Orloff and Omai the Otaheitan, a live souvenir of Cook's explorations), the court of George III, Paris during the Napoleonic Wars and the Bourbon restoration, Brussels while the Battle of Waterloo raged, and England again even after the coronation of Queen Victoria. And her associates included people prominent in their own right: Dr. Johnson, Mrs. Thrale, Burke and Garrick and Sir Joshua Reynolds, Mme. de Staël, Mme. de Lafayette, and Talleyrand, among many more. Miss Hemlow wisely focused this shifting and disparate material by means of her heroine and as often as possible caused Fanny to speak for herself with the words of her own letters and journals or novels and plays.

—From the book.

Portrait of Fanny Burney by E. F. Burney.

Of course, what Fanny says Miss Hemlow selected or shaped through an analysis of the Burney fiction. Possibly Miss Hemlow's selection indicates too much prejudice in her subject's favor. Her defense of Fanny in the matter of the estrangement from Mrs. Thrale at the time of that lady's second marriage is wholly justifiable. But Miss Hemlow minimizes Fanny's responsibility, her deference to "The World" and her extreme "diffidence of herself," in the abortive romance of the mid-1780s with George Cambridge. Totally effaced is the fact that Miss Burney's behavior with Cambridge was that of a woman believing what she wanted to and clinging to an unsubstantial chance at marriage. Nor does Miss Hemlow admit Fanny's desperation at the necessity of accepting the position as Keeper of the Robes offered by Queen Charlotte. After the royal offer Miss Burney was ready to receive Cambridge's pity if it meant marriage and an opportunity to avoid court life; the slightest sympathy from Cambridge, she said, would have disposed her to make a "thousand excuses." Fanny's relations with her father and his consequent part in forcing her decision about the court position does not have adequate emphasis either.

Portrait of Charles Burney by Reynolds.

In fact, Dr. Burney and all the Burneys are kept too much in shadow, and their family life before 1800 emerges as a vague eighteenth-century idyl flawed only by the ill-temper of the second Mrs. Burney and an occasional misdemeanor of brother Charles. Changes occur, but no one develops; for example, young Charles never grows to be, as family letters show he ultimately was, a pompous pedant with an ostentatious wife. Even Fanny's favorite sister, "Sukey," remains bloodless, for the feline quality that sometimes flashed through her sweetness is never apparent here. Yet without such individuation to give dimension to her reactions in her family and without an equitable display of variability in her motives, the presentation of Fanny Burney does not project her complexity of character.

Miss Hemlow also oversimplifies her subject in the discussions of the Burney literary output. Her vindication of Fanny's perversion of her father's autobiography in "Memoirs of Dr. Burney" does not take into account the fact that the transformation of Dr. Burney from a broadly humane man to a snob and a prig reflects Fanny's social values. Miss Hemlow's reliance on courtesy books to explain Fanny's didacticism in her fiction separates Fanny from the commonplaces of her environment. More specifically, this explanation disparages Miss Burney's range of imagination within the comic spirit—of which Miss Hemlow rightly makes so much in Fanny—long since identified with the impulse to reform. In other words it denies Miss Burney's imaginative construction of the "true ridiculous" and, again, her social orientation.

Regardless of such differences with Miss Hemlow's opinions, it cannot be doubted that her book is one that clearly needed writing. The recent availability of unexplored manuscript material demanded a re-evaluation of Fanny Burney. In view of her personal quality and her importance in the history of literature, Miss Burney warrants the consideration of Miss Hemlow's scholarship and interest.

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The World: In Fact

Continued from page 23

any thoughtful reader must be grateful. I, for one, did not find that I could agree with all the views expressed by Mr. Moraes. However, there is no provocation in this book for violent disagreements because what Moraes manages to do is to set one thinking. He does not disturb the reader's emotional balance by striking provocative verbal postures which would be out of place in a serious topical study of this kind.

Moraes's chapter on the United States will, I am sure, be of great interest to the American reader. He is friendly, warm, and yet not uncritical; but when he is critical, for example, on some aspects of the racial problem in this country, he is quick to point out that India faces a somewhat similar situation in its fight against the caste system. At no point in the book does he try to arrogate to Indian or oriental thinking any special virtues.

However, there is one campaign which Mr. Moraes does wage all through this book. He is a stout and avowed anti-Communist, almost to the point of dogma. His normal degree of objectivity, if he could have deployed it on the issue of Communism, would probably have enhanced the value of his book. His strongest feelings are on this issue, and paradoxically it is precisely about his position on Communism that one is left with a somewhat unclear impression. He clearly disapproves of the means that Communism employs. And he also appears to be against it when, using constitutional means and the accepted democratic processes, it makes advances in a country. It is in dealing with this aspect of the matter that we are not told, in the dispassionate and objective manner that we have come to expect of him, what the gravamen of his charge is. The issue is not squarely faced by Mr. Moraes. However, his robust anti-Communism will certainly not make the book any the less acceptable to the Western reader.

This book on Asia and the West is a good one by any standards, and the fact that it is written by an Indian journalist who looks at Asia from within makes it all the more valuable to the Western reader, who will, I hope, follow Mr. Moraes's own example and look at the facts of Asia objectively rather than emotionally.

LITERARY I.Q. ANSWERS

Column Two should read: 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

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Freedom's Big Five

"The Big Change in Europe," by Blair Bolles *(Norton. 527 pp. $5.95), is a scrutiny of America's foreign policy, as well as an analysis of the countries of free Europe and the men who are directing their destinies. Mr. Bolles's findings are reported on by Henry C. Wolfe, author of "The Imperial Soviets" and other books.*

By Henry C. Wolfe

THE five tempestuous years since the inauguration of Eisenhower and the death of Stalin constitute a half-decade which seems certain to have a tremendous influence on the course of history. During that half-decade the free world has lost ground on a good many fronts. Blair Bolles, to his credit, makes no bones about the West's worsening situation and what it may mean for the cause of freedom. Nor does he pull any punches in apportioning the blame. As leader of the free world, Dwight D. Eisenhower comes off poorly in these pages. The author believes that our President "surrounded himself with confusion" and "could not make up his mind on a clear line of policy." In consequence, "time was running out from 1953 on."

At this juncture of European affairs, Mr. Bolles observes, neutralism is more dangerous to freedom than Communism. The Soviet "encourages the spread of neutralism more sedulously than it encourages the spread of Communism in the non-Communist nations." And the neutralists "exercise a more effective influence than the Communists for guiding Western Europeans eastward." In the author's opinion, the 1955 Geneva Summit Conference promoted the growth of neutralism. It was there that President Eisenhower, "drowning in optimism," told Bulganin "that he knew the Russian 'desire for peace was not less earnest than that of the West.'"

But this volume is by no means confined to discussion of American foreign policy. It is also a hard-hitting, lucid—and controversial—analysis of the countries of free Europe and the men who direct their affairs. As head of the Washington bureau of the Foreign Policy Association and later as European correspondent of the *Toledo Blade*, Mr. Bolles has had a close-up of international relations and the people who influenced them. Five men, he writes, rendered special service to the cause of freedom in the postwar era: Adenauer of Germany, Schuman of France, de Gasperi of Italy, Bevin of Britain, and Spaak of Belgium. They supported international cooperation, resistance to the advance of Sovietism, and democracy in their respective countries. "Those five men made it possible for the United States to save from Russia as much of Europe as it did." Today, alas, de Gasperi and Bevin are dead; Schuman and Spaak no longer hold commanding positions in their homelands. Only indomitable, octogenarian Konrad Adenauer carries on as chief of state.

Mr. Bolles focuses attention on Germany, which, as he sees it, is "master of the future of Western society." In the new Germany, "Nazism will probably never come forth again as a great movement." But the Germans must cope with the division of their nation into two parts, one under Russian domination. And Berlin, the old capital, is 100 miles inside the Soviet zone. The Red army, the author reminds us, was "permitted to capture Berlin in May of 1945 through the politeness of General Dwight D. Eisenhower."

France, beset by the Algerian rebellion and difficult economic conditions at home, is bedeviled by Communists, who "know how to exploit discontent." Italy, too, has her internal Communist troubles, "Fascism's gift to Italy." In desperately poor Spain, where Franco seems little concerned about the grinding poverty of the masses, conditions flourish "which the Communists are adept in exploiting." Britain, plagued by major economic problems, is not directly menaced by internal Communism but is infected by neutralism. In all Europe today Austria is certainly the brightest spot, with an encouraging economic situation and political peace at home.

The book contains some minor errors, which will undoubtedly be corrected in future printings. For instance, Frederic Joliot-Curie was the son-in-law, not "the son of the discoverers of radium." But what Mr. Bolles has turned out is an engrossing report filled with facts, analyses, and opinions that illuminate the complex and often contradictory problems which the free nations must solve if they are to survive.

—Jacket design for "Bitter Lemons."

A Paradise Lost

"Bitter Lemons," by Lawrence Durrell *(Dutton. 256 pp. $3.50), is an English poet's account of the troubles in what he had hoped would be an island paradise. Jeanette Wakin, who reviews the book, has long been a student of the Middle East, about which she frequently writes.*

By Jeanette Wakin

THE true insights and depth of language of a poet seldom are used to explore a complex political problem and rarer still is the blending of these gifts with a direct grasp of political realities. In "Bitter Lemons" Lawrence Durrell writes with these qualities of Cyprus and of the situation that was to become a tragedy when the peaceful and sunny island burst into revolution over the question of union with Greece.

Mr. Durrell went to Cyprus in 1953 with little money but with a thorough knowledge of the Greek language and Greek *moeurs*. With the vague notion of settling down there, he bought a beautiful old house that possessed a spectacular view of the countryside and of a ruined monastery inhabited long ago by Crusaders. In the village of Bellapaix, "with its ancient bemused courtesies and unworldly kindnesses," his intention was to write, to gossip under the Tree of Idleness, and to cultivate his neighbors. But gradually he was drawn into an almost imperceptibly darkening atmosphere.

The storm on the island was gathering and so he too was swept up with the winds. The first signs appeared among the students at the Greek school in which he taught. They wept when reading Byron, a national hero, and yet began with a tremor to write on the blackboards, "We Demand Our Freedom." "You understand us, sir," said Aphrodite. ". . . We do not wish to be impolite or embarrass you . . .

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we love England." It was not long before the first acts of violence took place, the first martyrs made, and it was too late for the Cypriots to turn back. The tide of *enosis* swelled and roiled.

In his understanding and compassion for the Cypriot, Mr. Durrell hoped that he could help bring about an accord which at first seemed so simple, and so took a job as press officer for the British Government in Cyprus. Two years later he left, defeated, while "infinitesimally small flashes of hate like the spark of single matches struck here and there in the darkness of a field . . . as a reminder of the sullen weight of the people's wish."

Mr. Durrell's evaluation of the Cyprus conflict has depth and sensitivity. The real British failure in Cyprus, he says, was the failure to project the British ethos, to make available to the Cypriot outlets for his bursting talents, for his civic and cultural potential. This ultimately contributed to the Cypriot's sense of neglect, to the feeling that he was an outsider. The paradox, of course, was that under Greece the Cypriot would have no material advantage, no security. He would be taxed, conscripted into the army, made the victim of poverty, corruption, and a poor administration.

ON the more immediate political level, Mr. Durrell suggests that it was British ineptness (although the administration was sincere and kindly) and lack of sense of urgency that were so responsible for the turn of events. Cyprus looked absurdly small on the map to Whitehall until the case assumed international proportions. Britain's failure to avoid a UN hearing resulted in acceptance of the case by Athens, giving *enosis* a sort of moral endorsement which had never before existed.

He also assigns a full share of the blame to the poisonous broadcasts from Athens, and to the irresponsible agitation of the local Orthodox clergy and small politicians on the make. However, Mr. Durrell makes little mention of the Turkish minority and the stress the problem has put on Turkey's relations with NATO and the West. Nor does he consider the desire of the unpopular and reactionary government at Athens to divert attention at home from grave economic problems. Possibly he avoids these because the book is so intensively focused on Cyprus, its people, and the underlying theme, the importance of human relations in dealing with political problems.

Perhaps Mr. Durrell will some day buy a house in North Africa.

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The World: In Fiction

Continued from page 25

around him; but he is also eager to assert his dignity without distinguishing between courage and prankishness. Although one gets glimpses of local Spanish life, Pepe's world is mainly the narrow fragmentary world of a child seen, one suspects, largely through Sender's retrospection on his own life forty-five years ago and more. Perhaps this is why, after the first true heat and *vraisemblance* are struck in "Chronicle of Dawn," the novel seems to jerk along without developing characters or situations beyond the passing events themselves. In the second and third parts, where the episodes are less striking and the narrative line is thinner, one feels that the mixed form of fictionalized memoir has unfortunate limitations. For the formal liberties suitable to an autobiography do not fit even the fairly loose form of a novel.

What holds the novel together is its consistent tone of amused fantasy. It is always Pepe's growth of understanding that is being followed. And so, though not frequent, there are occasions when his sense of self is defined convincingly, yet almost always incidentally, even in the midst of some unusual mischief.

The lay brother, the humble carver and sculptor, is Pepe's real mentor. From him Pepe learns about the halo each man wears and about the rare persons with "liquid souls," marginal men like the saint-tramp San Benedicto José Labré. Other avuncular figures are his tutor, who tells him about the three orders of heroes: saints, warriors, and artists; a shepherd from whom he hears about bears and lamias; a city boy who tells about the chicaneries of shopkeepers; and the gardeners at the Villa with their curiously conflicting versions of the tragedy of the drowned child. In such ways Pepe is brought, at the end of the novel, to confront his adolescence.

Whether or not Sender intends to go on, as seems likely, with Pepe's story, "Before Noon" is a valuable portrayal of early consciousness in one of Spain's most interesting living novelists. Although a minor work, it is a significant personal record of a writer who has lived many lives and has written more than twenty books. The reputation he earned in the Thirties, with "Seven Red Sundays" and "Mr. Witt Among the Rebels," placed him among Malraux, Silone, and Koestler, the leading political novelists in Europe. During his subsequent years of refuge in Mexico and the United States his style and preoccupations were transformed remarkably. Before settling in New Mexico, where he is now a professor of Spanish, Sender had written the somber existential novel, "Dark Wedding," as well as his finest novel, the fierce portrait of a marginal man, "A Man's Place." Since 1947 his novels available in English translation include "The Sphere," "The King and the Queen," and "The Affable Hangman."

Ramón Sender is a literary artist of the first rank whose recognition here has been too long delayed.

PARABLES AND POETRY: I. L. Peretz was one of the giants of Yiddish literature. When he died in Poland in 1915, more than 100,000 mourning Jews followed his bier to the grave, and Jews all over the world knew that they had lost one of the most remarkable men of letters in Jewish history.

Ten years ago Maurice Samuel published "Prince of the Ghetto," in which he defined and interpreted the special importance and influence of Peretz on the Jews of his day. He also retold many of Peretz's classic parables based on Jewish folklore. Since that time, however, there has not been available a volume of the selected writings of Peretz.

The publication of **"In This World And The Next"** (Thomas Yoseloff, $6), translated from the Yiddish by Moshe Spiegel, should do much to reacquaint the American reader with a remarkable writer. Mr. Spiegel has had the happy thought of appending five brief personal and literary appreciations of Peretz by writers like Sholem Asch, David Pinski, and S. Niger. Peretz was not only a short-story writer and poet but a generous man whose home was in effect a literary salon to which he invited the most talented young Jewish writers of his time. Thus, Peretz symbolized a movement in Yiddish literature, and his influence carried far beyond his own writing.

The thirty-six stories in this book are faithfully and vividly translated into idiomatic English. "Buntcheh the Silent," which tells of a modest and saintly Jew who, when he enters Heaven, asks only of God that he be given a hot roll with butter for breakfast every day, is a favorite Jewish story. But it is no better than at least a dozen of the other tales, all of which offer insights into the psyche of the Jew and have universal meaning as well.

S. Niger observes that "a man bequeaths to his children: a) what he had; b) what he was." Peretz gave the Jewish people what he was. This meant that he left them not only his own works, but that he lives and breathes in the Yiddish literature that followed him. —HAROLD U. RIBALOW.

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Robert Frost

Continued from page 15

ciations. When he encounters "life-strife" he is certainly entitled to suspect that the poet did not really want to say "strife"—that had there been in English such a word as, say, "hife," meaning "infinite peace and harmony," the poet would as gladly have used that word instead of "strife." Thus, the reader feels that the writing is haphazard, that the rhyme is making the poet say things he does not really feel, and which, therefore, the reader does not feel except as boredom. One likes to see the rhymes fall into place, but he must end with the belief that it is the poet who is deciding what is said and not the rhyme scheme that is forcing the saying.

So rhyme is a kind of game, and an especially difficult one in English. As in every game, the fun of the rhyme is to set one's difficulties high and then to meet them skilfully. As Frost himself once defined freedom, it consists of "moving easy in harness."

In "Stopping by Woods on a Snowy Evening" Frost took a long chance. He decided to rhyme not two lines in each stanza, but three. Not even Frost could have sustained that much rhyme in a long poem (as Dante, for example, with the advantage of writing in Italian, sustained triple rhyme for thousands of lines in "The Divine Comedy"). Frost would have known instantly, therefore, when he took the original chance, that he was going to write a short poem. He would have had that much foretaste of it.

So the first stanza emerged rhymed a-a-b-a. And with the sure sense that this was to be a short poem, Frost decided to take an additional chance and to redouble: in English three rhymes in four lines is more than enough; there is no need to rhyme the fourth line. For the fun of it, however, Frost set himself to pick up that loose rhyme and to weave it into the pattern, thereby accepting the all but impossible burden of quadruple rhyme.

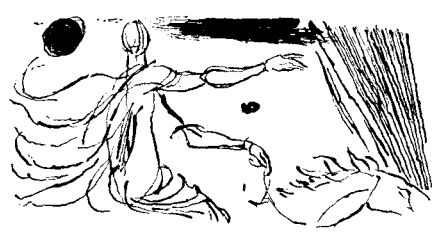
The miracle is that it worked. Despite the enormous freight of rhyme, the poem not only came out as a neat pattern, but managed to do so with no sense of strain. Every word and every rhyme falls into place as naturally and as inevitably as if there were no rhyme restricting the poet's choices.

That ease-in-difficulty is certainly inseparable from the success of the poem's performance. One watches the skill-man juggle three balls, then four, then five, and every addition makes the trick more wonderful. But unless he makes the hard trick seem as easy as an easy trick, then all is lost.

The real point, however, is not only that Frost took on a hard rhyme-trick and made it seem easy. It is rather as if the juggler, carried away, had tossed up one more ball than he could really handle, and then amazed himself by actually handling it. So with the real triumph of this poem. Frost could not have known what a stunning effect his repetition of the last line was going to produce. He could not even know he was going to repeat the line. He simply found himself up against a difficulty he almost certainly had not foreseen and he had to improvise to meet it. For in picking up the rhyme from the third line of stanza one and carrying it over into stanza two, he had created an endless chain-link form within which each stanza left a hook sticking out for the next stanza to hang on. So by stanza four, feeling the poem rounding to its end, Frost had to do something about that extra rhyme.

He might have tucked it back into a third line rhyming with the *know-though-snow* of stanza one. He could thus have rounded the poem out to the mathematical symmetry of using each rhyme four times. But though such a device might be defensible in theory, a rhyme repeated after eleven lines is so far from its original rhyme sound that its feeling as rhyme must certainly be lost. And what good is theory if the reader is not moved by the writing?

It must have been in some such quandary that the final repetition suggested itself—a suggestion born of the very difficulties the poet had let himself in for. So there is that point beyond mere ease in handling a hard thing, the point at which the very difficulty offers the poet the opportunity to do better than he knew he could. What, aside from having that happen to oneself, could be more self-



delighting than to participate in its happening by one's reader-identification with the poem?

And by now a further point will have suggested itself: that the human-insight of the poem and the technicalities of its poetic artifice are inseparable. Each feeds the other. That interplay is the poem's meaning, a matter not of WHAT DOES IT MEAN, for no one can ever say entirely what a good poem means, but of HOW DOES IT MEAN, a process one can come much closer to discussing.

There is a necessary epilogue. Mr. Frost has often discussed this poem on the platform, or more usually in the course of a long-evening-after a talk. Time and again I have heard him say that he just wrote it off, that it just came to him, and that he set it down as it came.

Once at Bread Loaf, however, I heard him add one very essential piece to the discussion of how it "just came." One night, he said, he had sat down after supper to work at a long piece of blank verse. The piece never worked out, but Mr. Frost found himself so absorbed in it that, when next he looked up, dawn was at his window. He rose, crossed to the window, stood looking out for a few minutes, and *then* it was that "Stopping by Woods" suddenly "just came," so that all he had to do was cross the room and write it down.

ROBERT FROST is the sort of artist who hides his traces. I know of no Frost worksheets anywhere. If someone has raided his wastebasket in secret, it is possible that such worksheets exist somewhere, but Frost would not willingly allow anything but the finished product to leave him. Almost certainly, therefore, no one will ever know what was in that piece of unsuccessful blank verse he had been working at with such concentration, but I for one would stake my life that could that worksheet be uncovered, it would be found to contain the germinal stuff of "Stopping by Woods"; that what was a-simmer in him all night without finding its proper form, suddenly, when he let his still-occupied mind look away, came at him from a different direction, offered itself in a different form, and that finding that form exactly right the impulse proceeded to marry itself to the new shape in one of the most miraculous performances of English lyricism.

And that, too—whether or not one can accept so hypothetical a discussion—is part of HOW the poem means. It means that marriage to the perfect form, the poem's shapen declaration of itself, its moment's monument fixed beyond all possibility of change. And thus, finally, in every truly good poem, "How does it mean?" must always be answered "Triumphantly." Whatever the poem "is about," *how* it means is always how Genesis means: the word become a form, and the form become a thing, and—when the becoming is true—the thing become a part of the knowledge and experience of the race forever.

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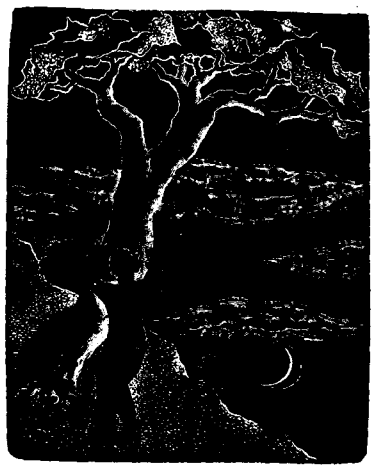

Of a Winter Evening

By Robert Frost

THE winter owl banked just in time to pass
And save herself from breaking window glass.
And her wide wings strained suddenly at spread
Caught color from the last of evening red
In a display of underdown and quill
To glassed-in children at the window sill.

A Love for God

By Joseph Langland

THE sudden rocky rooms at waterfalls
Contain us as we climb.
They batter down
Our earthly aspirations, while our hearts
Leap to that haven where the water springs,
The cool draughts of love.
Our peace will come.

Washing with endless waters all our limbs,
Sea, in its paler mask,
Entices us.
We sink to it; it whitens in our hair.
Fall and be loved completely while you can,
Then rise, or slowly drown.
Our peace will come.

Even the shades of trees invite us up
Into a breeze of loves.
That cave of leaves
Hides us from friends. A green weather of boughs
Tells us to search for heaven out of this,
And the top limbs let us down.
Our peace will come.

Shall we assault the mountains? There they stand
Coldly awaiting us.
We go to them.
Over luxuriant foothills body runs
Until it flees the snow in hostile heights,
Shakes once, and shivers down.
Our peace will come.

God always threatens. His love makes us bold.
It is almost too much
To touch your hands,
Extremities that fall and freeze and drown.
Though an insanity of happiness is death,
I'll go. And then come home.
Our peace will come.

Love, the First Decade

By Judson Jerome

TEN years ago our courtship had become
serious, as they say. That holiday,
a New Year's Eve, when I proposed was gay
as a Steig cartoon: a joke of love, ink-drawn,
moderne, all psychological. We stole
upstairs in the frat house, there said those droll
and ceremonial words of tender troth,
then called your parents, who were shocked. Oh youth,

they cried: we had not had a period
of trial. We said we'd tried. In this we lied,
and spent the midnight wondering whether it
were more sophisticated to resist,
comply or lie. We lay all night, quite dressed
before a mock-wood fire and made commit-
ments, listened to Sibelius, were distressed
by Henry James. Our hearts were full of wit.

Season of love! Remember Christmas, when
your mother, free-expressing to De Falla,
swung her behind too low across a candle
on the coffee-table, spilled her punch. Oh, then
our wassail was mature, our gifts were graced
with dirty rhymes; deep feelings were expressed
in black and white abstractions on long cards.
Liberal '48! Gone. With regards.

The world has aged. Republicans have won.
Gramma can dance, still, but cares less for fun-
ny rhymes and gin. Grampa plays with babies,
rarely reciting Catullus, Rabelais,
or making drunken confetti of Aquinas.
We pop walnuts and grin all Christmas day.
The fire is bright behind our knobby stockings
and the twinkling green is looped with ruddy strings

of cranberries. Romance, like a party, passed;
the hangover passed. This year, sobriety
is heavy-bottomed as a bourgeois tree.
Back then a Wallacite told us in the night,
his finger wagging, and he too, being tight,
how liberals tend to fall away in the fight,
how stodginess conquers love. Love, love me fast
and witlessly: the serious years fall fast.

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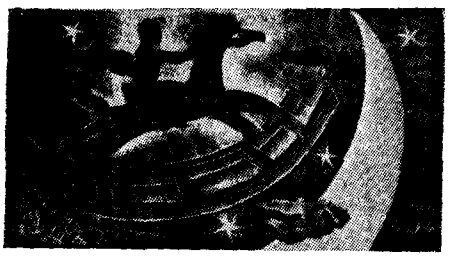
Such

By Ralph Robin

THERE are such; I have seen them
Who come to your house man or
woman
And fall asleep on your couch
Protected by your speech.

Be good to such for my sake;
I have been such;
Be good to such for your sake;
You might be such;
Be good to such for the common sake
Which is the only good there ever was
in common sense.

By that one's restful sleep on your
sofa
You have stolen from the general bit-
ter fund
Some minutes. By that theft
You have damaged thrift, ambition,
chasity, adjustment,
Or whatever virtue is fashionable and
cruel.



At the Border

By Sydney Kessler

THERE are taboos here it would be wise to consider
Before any attempts at casual greeting.
There also exists a high incidence of food poisoning,
Accidental and otherwise, only brackish water supply
Or drought between flood conditions, a recent
Influx of terrorists without a cause,
And, admittedly, at least one unpredictable killer
Tracking these unpaved villages.

Whatever your disenchantment or need,
Take pause at this border. All are welcome;
There are no questions asked; but remember,
Never pass by the petty official or maimed beggar
Without crossing heart and palm.
There is no steeling your more squeamish side
Against the shock of initial encounters, such as
With derelicts who have lost the battle with insects;
Or rats nibbling, unmolested, in the cradle.

Do not forget that the simple act of love,
(If such, here, would ever be desired)
Except for rare occasions, is strictly forbidden.
Much depends on the moon's cycle.
Learn the omens; know your stars. These border stations
Permit passage in only one direction.

However, despite these warnings,
And no matter the penance you would serve,
Once purged of all doubt and the last vestige
Of inherent sin, you will reside in the selfsame place,
But in that state of grace and ultimate joy,
Beyond all senses, that shall endure forever;
And you will call it Paradise.

Huck Finn (Somewhat Tidied Up) Is Banished to the Back Shelves

By George Starbuck

THANK you, Sam Clemens, for your little fable.
We make as much allowance as we can
for time; and as a crude Samaritan
you did some good to lay it on the table
that spite of dirt, chains, tar and feathers, man
is man, or isn't, as his soul declares—
soul, that speaks any tongue or accent, wears
full choice of colors. Well, as much as we're able
we thank you, Sam Clemens, for your little fable.

Thank you, Sam Clemens, but the times have changed:
we need a grander affirmation now:
history á là Harriet Beecher Stowe,
in which no race was ever so estranged
it cost a boy his few truths to learn how
a two-legged barnyard beast with its blocked tongue
could cry the only manly sense among
its masters. Words of praise can be arranged
to thank you, Sam Clemens, but the times have changed.

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A Deep Discussion

By Richard Moore

"THAT'S a detestable thing you did!"
Said Mr. Sperm to Mr. Squid.

Said Mr. Squid to Mr. Sperm,
"It's done to save the epiderm."

Said Sperm, "Only a squid could think
Of squirting enemies with ink.
It's clear you literary sort
Have no respect for decent sport,
Producing fogs to hide beneath,
Fighting with glands instead of teeth.
I'm sure it makes you gay and proud
To make great whales address a cloud . . .
But think what fellowship you've missed
By being so obscurantist
And hiding in that murky stuff.
Come now, you've dallied long enough.
Come out of there . . . and don't delay . . .
Hunger disturbs me much today."

Said Squid, "Your appetite's to blame.
I shall return from where I came
Because you came to where I went.
Can't you find tastier nourishment?
Go look for flounders, sharks, or smelts;
Go and be hungry somewhere else.
What's to be seen to be eaten here?"

Said Sperm, "You, when this water's clear.
I'll wait until your ink is thinner,
And then I'll have you for my dinner;
For you're a most unsocial kind
To stay down here so hard to find.
It irks us how you hide away
In sullen depths from light of day,
Heedless how other fishes swim,
Wandering where it's cold and dim.
No wonder squids are so resented,
When they're so obviously demented!"

"Hear what this lump-of-action hollers,"
Said Squid, "at dedicated scholars:
As if he'd no respect concerning
The civilized pursuits of Learning."

Said Sperm, "I was a student once . . ."

Said Squid, "You must have been a dunce."

Said the whale in rage, "I *led* my school!
But Learning's nothing but a tool,
And by itself stale tommyrot
That, once it's learned, is best forgot.
That fish is capable, I've found,
Who's seen the world and been around.
The Whale, who travels, is at ease
In tropical or polar seas.
When he intrepidly explores
Splendors of tropic island shores
Or tours with icebergs at the poles,
You squids hide in your murky holes.
You lack ambition such as mine
Because you're born without a spine."

"Perhaps," said Squid, "you may recall:
Most creatures are not born at all.
But come to life by various means.
I find it strange these splendid scenes
You have observed while traveling
Should fail to teach this simple thing."

"Teach?" cried Sperm, "Inky, spineless creatures!
Do-nothing squids! Let *them* be teachers!
Worthwhile experience has shown
There's nothing like a spine of bone."

"Nor like a skull," said Squid, "that's bony.
What's *in* the skull of such a phony?
Stupidity, whose sole defense
Is superficial arrogance.
Lost at my depths, you'll soon declare
It's masterful to rise for air.
Snails are more capable, that creep."

"Than whales," cried Sperm, "ruling the Deep?"

Said Squid, "You were not here, you know,
Scarcely a billion years ago:
The age when reptiles swam the ocean."

Said Sperm, "What a preposterous notion."

"Dear me," said Squid, "Not in the least.
The greatest gluttons at *this* feast
The soonest grow sick, bloat, and crawl
With slow convulsions to the wall.
Then their companions in the cup
As fossil trophies hang them up:
We are surrounded by these dead
(Daily one meets some bony head)
All stuffed! . . . How stupidly they stare
At stuffers in the glutton's chair!
The lowly scavenge as before.
Thus do I swim the ocean floor,
Ignoring savage insolence
Of those seeking preeminence,
Flashing their teeth, stuffing their cheeks:
Hubris it's called, among the Greeks.
I shun the harsh dichotomies
That splash and roil these endless seas:
Endless debates that but reveal
Which side shall be the other's meal.
In unsearched caverns of the sea
I seek a lost reality:
The secret that enables one
To feed on brilliance of the sun,
The mystic counterpoise that knits
Together clashing opposites,
The tertiary entity
That, century after century,
Endures you plunderers and mocks."

Said Sperm, "I'm from my school's hard knocks.
The thing you think so wonderful
Is nothing but a vegetable.
If once you'd leave your dismal murks,
You'd see how the world actually works."

The Squid resumed, not having heard,
"The Ancients gave this thing a word:
Called it, I think, the *Tertium Quid*—
But I am but an humble squid. . . .
Whales, I suspect, are seldom humble."

Sperm snorted and began to rumble,
"O I admire your wisdom greatly,
But I suspect you've eaten lately:
This is your after-dinner mood
In which you float, digest, and brood.
Your aim is obvious, I think:
Now that you've squirted all your ink,
You squirt your talk, and hide behind
Delusions of your murky mind.
There's only *one* reality:
All creatures who'd succeed at sea
Must murder for their daily meal.
What else can all your thoughts reveal?
Enough of this, you flabby one,
You'll never feed upon the sun,
For I propose to feed on you."

"That's an uncivil thing to do,"
Said Squid, "Do reconsider . . . wait!
You say I'm flabby—evil fate!
Flabby you say? I'm old and stale."

He spoke and dodged the lumbering whale.

Sperm cried, elated, "Happy fate
That I'm a spiney vertebrate!
Surely it's plain that no one trammels
Prerogatives of mighty mammals
And obvious that every squid
Should do as greater creatures bid.
So reconcile yourself to fate
And be like other squids I ate.
But stop this talk—bores me to death—
Stop it at once—I'm out of breath."

Squid cried, "You're out . . .? You're out of . . .? Out
With you, blundering, blubbered lout!
With all your brags and bluff commands!
I'll crack your spine with my ten hands,
I'll catch you in my clutching snare,
I'll snag you from your vital air,
I'll clasp you till you gasp and choke,
Grow bilious, or have a stroke,
Or anything you Rulers do
When your ruled ocean smothers you."

Sperm churned the depths with his angry tail
And cried, "You brother to the snail!
Flimsy and fat, soft as a worm.
Obviously made to feed the Sperm.
I tell you it's cruel, ugh! most unfair
To mock at me, gasping for air.
Ha! Dodged again! O whale of trouble!
I must . . . the surface . . . blow a bubble!"

And, having missed his entree there,
Sperm rose to gulp desserts of air.

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Speed, We Say

By Muriel Rukeyser

SPEED, we say of our time: racing my writing word
The jet now, the whole sky screaming his name, Speed.
But I know rapider, someone hauling horizons in
Beside whom the racing of the suns seems tame.

I know faster than the flashing of suddenly recognized love
Or yellow spring going glimpsing his green fame,
Love after long suffering like inward lightning,
Assumed and lived through where now lovers lie warm,

Wild and at peace among their colors. Speed. And now
One quick-color mouth saying, "Now, love, now;
I have my spirit now, newborn and given,
The live delight;

It now is immediately not only spirit, not only mine, but
delight the forerunner
Of the depth of joy, most subtle, most rapid.
My two speeds, now, at last
Related, now at last in the same music—
Light running before light."

—Wood engravings by Isami Doi.

The Bear Who Came to Dinner

By Adrien Stoutenburg

WHERE he rows the dark
any door will do.
You can't keep him out;
he'll cellar through
keyhole or crack
on his bearded knees
if yellow once twangs
in your black like bees.
You can't keep him out
yet you can't have him in
like a cave in the house,
haunches and chin
dripping cold bees
on a Queen Anne chair,
moss to his ears,
and mildew for hair.
He'll thumb back your lids
in sleep for a lark,
breed moths in your bed,
and snore like a harp.
There's nothing he won't,
and nothing he will,
but he'll lug the whole dark
across your door sill.

The Toxicologist

By Leigh Van Valen

I AM a scientist,
A toxicologist, to be precise.
Often I treat a rabbit in its ear vein.
I then observe its spasms and rapid pulse,
Measure with care its movement and metabolism,
Kill it and note a petechial hemorrhage, lungs.
Quite routine, of course.
What's a rabbit, or a hundred, to human life?
Now last night something happened.
A rabbit bounded up the hill into a swarm of cars.
I swerved to avoid it and braked onto the grass.
The swarm passed, and there it lay,
Jerked clonically, shrieked softly.
I started toward it.
Another swarm approached, passed.
Now it lay quietly.
Later at home I checked the worksheets on ATS-4.
Something was wrong with them,
But I couldn't locate what it was,
And this morning they were quite correct.

Nothing

By Robert Graves

NOTHING is circular,
Like the empty centre
Of a smoke-ring's shadow,
That colourless zero
Marked on a bare wall:
Nothing at all,
And reflected in a mirror.

Then need you wonder
If the trained philosopher
Who seeks to define NOTHING
As absence of anything,
Who thinks more logistically
Than, above, do I
(Though my terms are cosier),

And who claims he has found
That NOTHING is not round,
Or hardly ever,
Will run a brain-fever
To the precise degree
Of one hundred and three
On Fahrenheit's thermometer?

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Saga Out of Vinland

"The Dark Sister," by Winfield Townley Scott *(New York University Press. 115 pp. $3.95), is a saga about Leif Ericson's half-sister, Freydis, and the Viking explorations to the new world. Reviewer John Holmes is a poet, critic, and well-known teacher.*

By John Holmes

ONE of the few younger American poets who has the right to do a long poem is Winfield Townley Scott. He put his first roots down in E. A. Robinson, and his earliest growth, "Biography for Traman" (1937), showed it with some honor. "Wind the Clock" was pure Scott, that quiet voice saying plain words, the rhythm his own and stirring. These 1941 poems were all short. In 1942 he published the long poem, still more surely his own, "The Sword on the Table," a striking dramatic-narrative piece on Dorr's Rebellion, a century-earlier fight for the freedom Rhode Islanders thought they had. Then in "Mr. Whittier and Other Poems," in 1948, which is W.T.S. at his best, a long dramatic poem, "Hamlet and Hamlet," proved anew his skill. He was working even then, the news was, on "a narrative in verse, based on a Norse legend related to the Vinland of early America." Ten years is hard waiting for some more short poems as surface-simple, and sudden to open deep and wide, as "Annual Legend," "The U.S. Sailor with the Japanese Skull," or "Fine Morning" or "Swedish Angel," and we still wait.

Scott's newest book, his seventh, is "The Dark Sister," a saga not only because it is about Leif Ericson's half-sister, Freydis, and the Viking explorations to the new world, but because in this poet's language, narration, and sweep a saga truly rises out of Vinland. The hero is not human, but infinitely greater, the land itself bigger than all the human beings who came to it or were to come for centuries. Scott's descriptive passages of weather, forests, the sea, are more the climate of the poem than "passages," but they thrust under our very feet and into our blood. And if there is no hero, as such, there certainly is a heroine, though perhaps not as such. Freydis is the supreme bitch in literature, man-hating, self-centered, insatiably destructive, black-haired and black-hearted. She is mad and maddening, to the men in the story and to men as readers of this book. Her cold lust for power turns more and more pointless, her perverse treacheries more shocking, and her ultimate dissolution is only the extreme of an insanity that was frightening enough at the beginning. Freydis is real horror.

The story is of the voyage, off-season, of two ships from Greenland to the coasts of Northeastern America a thousand years ago, to bring back wood. On an earlier voyage, Freydis's half-brother, Leif Ericson, had left there the bones of two of his brothers, and some houses. Freydis wanted the houses, wanted Leif's fame, in fact wanted Leif, and moreover the command of both ships, the credit for the dangerous voyage, and the profit. Mad with her wanting, she drove mad and killed by having them kill one another, half her shipmates. She returned, and her strong body and will broke of its own terrible cold burning. Leif himself guessed the truth, and even her rivalry, a motive at least comprehensible, failed her. At the end nothing is left, and it was all for nothing: madness, emptiness.

BUT the two huge and unforgettable forces remain, as created by the poet, the dark destructive sterility of hateful hunger, and the far-shining beaches, "rising in salt-dazzle air . . . the leaves in the wind, the rustle of meadows," the abundance of earth itself unmined, uncut, unused, or lived in, not for centuries yet to be ravaged, named, dirtied, populated. Scott's realization in words of that clean, cold land and time is his triumph in this poem. It lives on in the mind, not because he is long is describing it, but because he has been there. We know with him the land

> Like something secret the sun nourished; like no land man-founded,
> Rising in stone-bright shores, in beaches slung below green bluffs, beyond in-running waves,
> Shining fronded and richly weeded, firred, and over immaculate meadows that widened and burned
> All the way to the woodside:
> Birch among beech against oak into pine and the wind-flood through them always
> Like a land-tide, a golden surf shoulder-deep like a noon ocean.

Though it was ten years in the making, it has been worth it. "The Dark Sister" is one of the most magnificent long poems of our time, for the power and cathartic terror of its story, for the evocation of a past beyond reach till now, and for the range of its effects through language that with equal skill handles character, physical action, seascape and landscape, bawdy humor and superhuman viewpoint. Scott as dramatic narrator moves every figure and works every scene with excitement, whether of bloody human fury or nature's huge being. As poet he performs with a mature certainty, his style bodied full, a man in his prime moving powerfully.

Off-Beat Bard

"Gaius Valerius Catullus: The Complete Poetry," translated by Frank O. Copley *(University of Michigan Press. 141 pp. $3.75), provides a new version of the Roman poet's use of the vernacular.*

By Selden Rodman

OF ALL the Graeco-Roman poets it can be said of Catallus alone that nothing stands between him and us but the language. Witty, neurotic, off-beat, fiercely personal in his hates as well as in his loves, contemptuous of tradition, he has above all that sense which is ours that nothing stands between the cynicism of public life and the stale comfort of the academy but the defiant gesture of the artist. In the words of his latest translator, he "released Latin poetry from an exclusive devotion to war, history, mythology, and astronomy. . . . He saw the cogency and power in the ordinary spoken language of Italy. . . . He knew that even the polite formula and the dull cliché had their poetic uses."

To render such a poet (for that matter, any poet) into a living language, two minimum requirements must be

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met. The translator must be familiar enough with the times and the language of the original to produce an equivalent, at least in tone. The translator's equivalent must stand on its own feet as a poem. Mr. Copley, an admirably venturesome professor of Latin at the University of Michigan, generally passes the first test but rarely measures up to the second. Such in-between lyrics as 3, 8, 12, 23, 24, 46, 53, 92, and 112 are adequately carried off, probably more adequately than ever before. But the serious long poems, lacking style in the English, become merely dull. The great lyrics, like 101 and 51, lack magic. And the scurrilous or satirical pieces, for the rendering of which Mr. Copley leans heavily on E. E. Cummings, are embarrassingly tasteless.

In these particular poems, moreover, Mr. Copley is so frantically eager to escape the classroom that he loses all contact with Catallus:

nuts to you, boys, nuts and
go to hell
you pair of little snots,
lacypants
Aurelius
and
Furius
You read my verses, found
a D——y W——d
(good gracious deary me!) and
came to the
proFOUND conCLUsion

—and so on for 25 lines (the Latin is 6!), winding up with an outraged Catallus crying, "You . . . want to make a fairy out of me?"—an attitude in one so sophisticated and frankly double-gaited that is simply grotesque. Or take the two-line lampoon "*Nil nimium studeo, Caesar, tibi velle placere/ nec scire utrum sis albus an ater homo*," which is, literally, "I have no great wish, Caesar, to make myself agreeable to you; nor to know whether you're light or dark":

JULIUS CAESAR
YOU'RE A SNOT
I DON'T GIVE A DAMN
IF YOU LIKE ME OR NOT
MAYBE YOU'RE GOOD LUCK
MAYBE YOU'RE BAD
I DON'T CARE
(now go on and be mad)

Admittedly the point, the contemporary reference to some quirk of the great man's personality or discoloration of skin, has been lost. Possibly substituting Churchill or Khrushchev for the original would have done the trick. But not this!

Cummings or Graves, Pound or Witts could have done it, but they didn't. Credit must go to Mr. Copley for treating Catallus as he must be treated, as a living poet, and in so many instances succeeding so admirably:

Naso, you're a busybody
and when you go to town
everybody's much too busy
to help escort you down

Naso, you're a busybody
why are your friends so few?
you've got, besides a tongue
so busy,
a busybody, too.

TRIPLE DEBUT: In his introductory essay to **"Poets of Today: IV"** (Scribners, $3.75), John Hall Wheelock glances swiftly but perceptively at the characteristics of the most characteristic English and American poetry of the present century and than proceeds to defter assessments of the trio of poets introduced in this latest annual than anyone else is likely to make.

The three poets, all still in their twenties, are: George Garrett ("The Reverend Ghost and Other Poems"), Theodore Holmes ("The Harvest and the Scythe: Poems"), and Robert Wallace ("This Various World and Other Poems").

Both Garrett and Wallace are lyric poets; that is to say, they are given to brief, incisive poems descriptive of, with overtones of commentary upon, a swan, a spider, a statue, a particular person. They don't, in other words, sing very much, but one maintains the phrase "lyric poet" as an approximate. Each is a careful workman. Beyond this there are no important resemblances.

In George Garrett's well-made, cryptic poems the objectivity becomes a kind of impersonality. A sense of commitment is lacking, and so the reader, in turn, cannot feel as involved as he wants to be in poetry. He is aware that this and that are well turned but wishes there were something that could entangle him and make him give a damn. Where the object is very specific, as in Garrett's fine poem on Matthew Arnold, sensibility heats up to emotional meaning: one does not merely observe a perception, one is moved by it, instructed and pleased by it. And by that route, I think, we remove from verse to poetry.

There is an amused and charming mind evidenced in Robert Wallace's work but he has not yet discovered his difference. He sees with exactitude and he writes with purity, yet he is still writing too much in other people's ways—not adding to them but simply echoing them. (He is, in fact, only twenty-five; the youngest of these poets.) If he goes on to flourish as a poet—and there are plenty of signs of his talent—he will save little

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of what has been prematurely gathered here.

The selections by Theodore Holmes are massive, long-lined poems about people and things. They are not at all lyrics but they are filled with lyrical feelings about such ordinary (but often unexpected) matters as houses, starlight, swill, a letter in the water, husbands and wives—everywhere in them an acute sense of landscape with figures, of life and its aging. His poems are peculiarly American, but just naturally so—nothing deliberate, nothing chauvinistic about it. One feels all through his work premonitions of a native, powerful voice. He is not various as yet; there is some monotony of tone. But neither is he spurious nor bright nor academic. He wants, in a larger sense, humor; there are awkwardnesses and infelicities, heavy-handedness. Yet his gravity is lighted and warmed by his grasp of life, of its sadness and beauty, of its limitations which give it (and us) our intense meaningfulness.

—W. T. Scott.

AUDEN DISSECTED: **"The Making of the Auden Canon"** (University of Minnesota Press, $4.75), Joseph Warren Beach's last book, posthumously published, reveals that sensitive and restless critical mind engaged with the revisions, amplifications, and reductions to which W. H. Auden subjected his work for the "Collected Poetry" of 1945, the "authorized version." As a study of poetic method, the book has great value. Whether or not any living poet is appropriately served by so careful a dissection of his work in mid-career is debatable; but it must be said that Mr. Beach has performed the service with clarity, balance, a saving wit, and plain good sense. —Dudley Fitts.

VERSE DOWN UNDER: Vincent Buckley's "Essays in Poetry, Mainly Australian" (Cambridge University Press, $5.50), is a colorful, informative, opinionated, and highly entertaining account of the present state of poetry in Australia. Mr. Buckley does not pretend to be a dispassionate critic, and his zeal for poetry and for Australia sometimes leads him into enthusiasms that the printed evidence does little to support; but this does not radically diminish the value of his book, which was very much needed and which well repays study.

—D. F.

THE ODES OF ARABIA: The seven so-called "Suspended Odes" which were composed during the sixth century A. D. have now appeared in a new verse translation (and with copious and illuminating comment) in a volume entitled **"The Seven Odes: The First Chapter in Arabic Literature,"** by A. J. Arberry (Macmillan, $5.75). The eighteenth-century prose version of Sir William Jones is given due praise, and the overstuffed translation by the Blundens is perhaps given more than is due; but now Professor Arberry's work stands definitely as the best representation we have of these important pre-Islamic poems.

—D. F.

ROMANTIC SYMPOSIUM: **"The Major English Romantic Poets,"** edited by Clarence D. Thorpe, Carlos Baker, and Bennett Weaver (Southern Illinois University Press, $5.50), is a "symposium in reappraisal" consisting of twenty essays on Wordsworth, Coleridge, Byron, Shelley, Keats, and their esthetic and philosophical ambience. The pieces are of varying merit, ranging from the critical and scholarly, through the time-servingly accomplished, to a few undeniable dregs of pedantic echoing. The affair is probably as happy as most academic "symposia" can ever be. —D. F.

THE EVERYDAY AND THE FANCIFUL: A young poet named Frank O'Hara has made a vigorous appearance in print, **"Meditations in an Emergency"** (Grove Press, $1). If I want to say, as I do, that he is great fun to read, I must urge the review-reader not to slide over that praise as innocuous in consideration of the rarity with which one can say that of a book of poems.

In "Meditations in an Emergency" his materials are an odd mixture of the everyday and of fantasy. He walks real boots into imaginary skies. So he has the interest of unexpectedness. Who else has written a poem "To the Film Industry in Crisis"? And his is a talking, rapid poetry, nervous, alert, and, as I imply, sometimes surrealist. If now and then it is forced and smart, it is only seldom so.

He occasionally exhibits anger, as in the incisively controlled poem "For James Dean," which probes deeply through its subject and environment, and exfoliates with bitter significance. This is the farther side of the general characteristic of O'Hara's poems, a most engaging wit. The humor is tender, the charm not in the least sticky, and the happiness is never thoughtless. On the contrary: amorous, moody, or reminiscential, these poems chatter a wry tongue. Indeed it is just this quality, this ultimate disengagement, which makes one suspect they are the practice work of a writer who is going to grow into—I do not say up to—other forms of writing. As they stand—with something of Cummings and Fearing in them, but not imitative—they are gay and host. —W. T. S.

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(Continued on page 74)

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PERSONALS

(Continued from page 73)

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KINGSLEY DOUBLE-CROSTIC NO. 1255

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. What Browning said Cape St. Vincent "died away" to ("Home Thoughts From the Sea").	122 38 166 101 155 67 11 136 107
B. Feminine name, meaning of good report.	140 121 83 9 33 23 73 128
C. Great mfg. city of Spain, once capital of Castile, where Columbus died.	167 138 150 51 28 65 18 117 35 43
D. A favorite summer resort of Queen Victoria; a disease of honeybees (3 wds.).	102 97 151 161 120 100 164 175 145 61 53
E. Literary form of Norwegian, designed as a national language, apart from that of Denmark.	98 66 96 52 141 15 80 4 178
F. Rocks in a striking formation resembling icicles.	182 179 16 118 156 37 147 125 87 131 110
G. Period of Napoleon's rule between his reentry into Paris after Elba and before his final defeat (2 wds.).	63 177 42 13 124 85 6 59 76 58 24
H. Glorious adjective any football team would be proud of at the end of a season.	50 144 171 135 129 152 116 183 21 78
I. Suburb of London in Middlesex.	8 184 139 123 32 12 72 93 112
J. That which consumes time or attention.	99 158 185 84 49 170 142 92 34 1

DEFINITIONS	WORDS
K. Where that kitten made *music, in a difficult piano* piece in the popular style (3 wds.).	2 115 47 134 143 148 22 88 127
L. Class of roundworms.	86 113 40 68 154 60 153 64
M. Popular motion picture of several years ago which gave us a haunting "theme" (3 wds.).	25 75 30 137 54 172 5 82 39 159 71
N. Followed by Word P, greeting familiar to students of speech (2 wds.).	27 146 104 77 181 44
O. Chemical compounds formerly grouped as ethereal salts.	109 74 180 10 169 162
P. See Word N (2 wds.).	31 132 89 91 81 119 70 3
Q. Gushing.	55 90 173 57 79 114 29 168
R. Chilean province and its capital, great exporting city for nitrates.	14 36 103 95 174 46 56 163 20 157 165
S. Disastrous conclusion.	48 41 130 111 106 133 19 26 94 45 62
T. Highwaymen with specialized functions who came into being during Prohibition.	108 149 17 105 176 160 126 69 7

			1 J	2 K	3 P	4 E	5 M	6 G	7 T		8 I	9 B	10 O		11 A	12 I
13 G		14 R		15 E	16 F	17 T	18 C	19 S		20 R	21 H	22 K	23 B	24 G		25 M
26 S		27 N	28 C	29 Q	30 M		31 P	32 I	33 B	34 J		35 C	36 R		37 F	38 A
39 M	40 L	41 S	42 G	43 C		44 N	45 S	46 R	47 K		48 S	49 J	50 H	51 C	52 E	
53 D	54 M	55 Q		56 R	57 Q	58 G		59 G	60 L		61 D	62 S		63 G	64 L	65 C
	66 E		67 A	68 L	69 T		70 P	71 M		72 I	73 B	74 O		75 M	76 G	77 N
78 H	79 Q		80 E	81 P	82 M		83 B	84 J	85 G	86 L	87 F	88 K		89 P	90 Q	
91 P	92 J	93 I	94 S	95 R	96 E	97 D		98 E	99 J	100 D	101 A		102 D	103 R		104 N
105 T	106 S		107 A	108 T	109 O		110 F	111 S	112 I	113 L		114 Q	115 K		116 H	117 C
118 F		119 P	120 D	121 B	122 A	123 I	124 G	125 F	126 T	127 K		128 B	129 H	130 S	131 F	132 P
	133 S	134 K	135 H		136 A	137 M	138 C	139 I	140 B	141 E	142 J	143 K	144 H		145 D	146 N
147 F		148 K	149 T	150 C	151 D	152 H	153 L		154 L	155 A	156 F	157 R		158 J	159 M	160 T
161 D	162 O		163 R		164 D	165 R	166 A		167 C	168 Q	169 O	170 J		171 H	172 M	173 Q
174 R	175 D	176 T	177 G	178 E	179 F		180 O	181 N		182 F	183 H	184 I	185 J			

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

Solution of last week's Double-Crostic will be found on page 10 of this issue.

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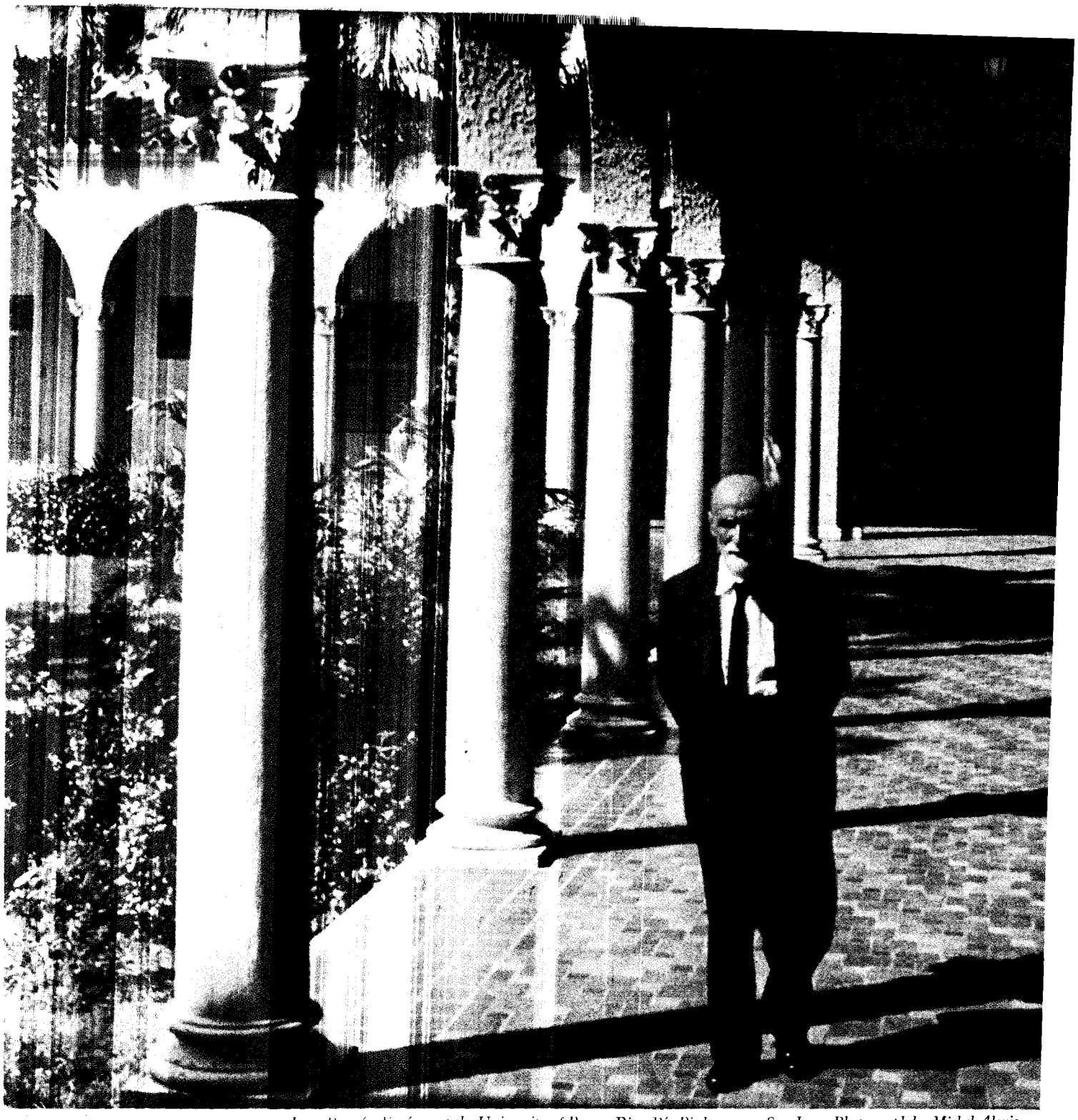

Juan Ramón Jiménez at the University of Puerto Rico, Río Piedras, near San Juan. Photograph by Michel Alexis.

Yet another great man chooses Puerto Rico as his home

This is the Andalusian poet who won the Nobel Prize in 1956. His name is Juan Ramón Jiménez—and he lives in Puerto Rico.

You see him at Puerto Rico's most famous university. Not far from this cloister is a fine new library, to which Jiménez recently presented his entire book collection. He made this gift without thought of personal acclaim. It is to honor the memory of his late wife.

Puerto Ricans are proud that men like Jiménez should choose to live in their lovely land. It is a sign that their plans for the future are going well. More industry to bring the fuller life. More education to bring the wisdom to enjoy it.

In one of his books, Jiménez talks to his donkey. "It seems, Platero, while the Angelus rings, that this life of ours loses its everyday strength and that another force within makes everything—as though fed from a reservoir of grace—rise to the stars . . ."

Puerto Ricans like to think that these devout words capture the spirit of their own renaissance.

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